

# NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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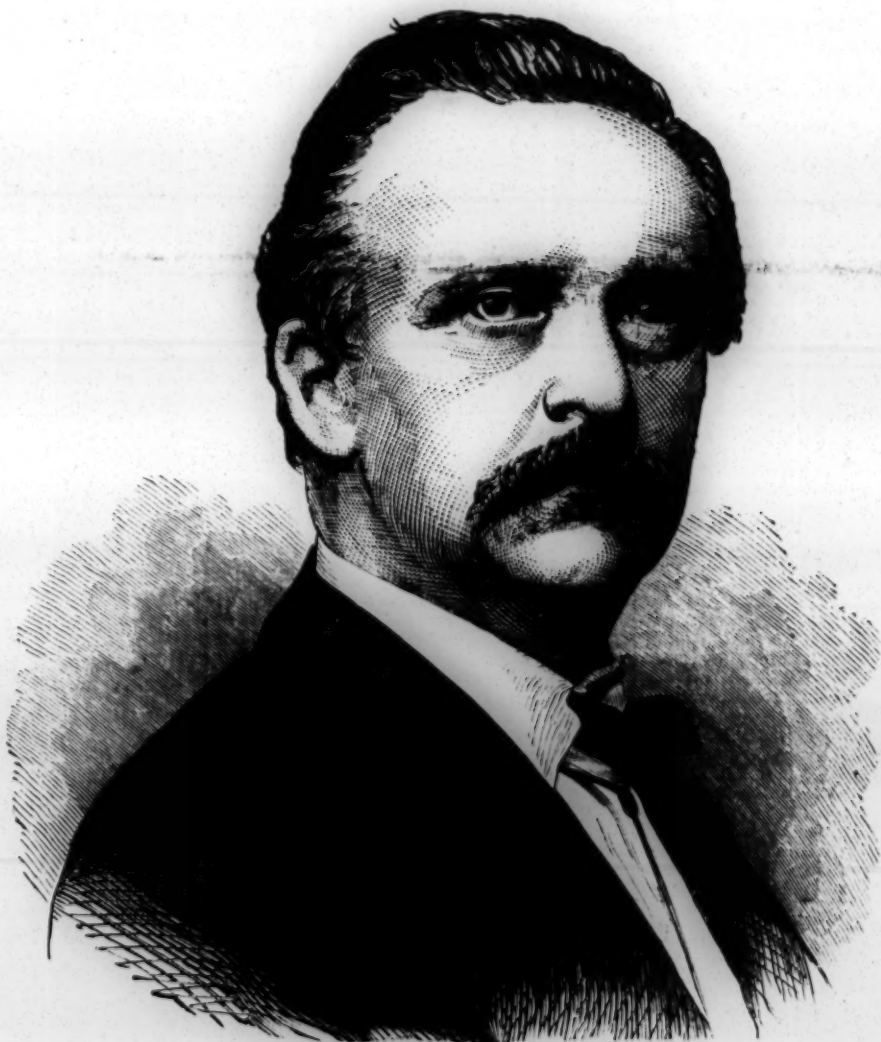
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## DRAMA IN THE STATES.

### DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

#### Boston.

The regular dramatic season has closed at most of the theatres. Charles Coghlan has finished a very successful engagement at the Museum.

Messrs. Robson and Crane, at the Globe, have done only fairly during their three weeks' engagement.

Herrmann the Prestidigitateur has been astonishing the patrons of the Gaiety, but has not astonished himself with large houses. Barnum is to blame for the bad business of the past week. He has captured every loose dollar that has been floating about the streets. With his three performances a day, and packed houses at each, he has fairly made the city of Boston bankrupt.

We may now expect something from the Boylston Museum, seeing that it has passed into the hands of Messrs. Hopkins & Morrow.

Another Pinafore is sighted in the offing. How can we stand it this hot weather? Manager Wentworth, you ought to be more considerate.

Fred Stinson's benefit last Wednesday evening was but fairly attended. There was a large number of volunteers. The principal feature of the evening was the appearance of the "press gang" (eight gentlemen connected with the Boston newspapers) in the old English farce of the Pasha of Pimlico. The boys did well considering that the tables were slightly turned, many actors being "in front," and the critics being on the stage. Next in interest was the game of euchre played with men for cards, by Cheever Goodwin and the "Unknown." Mr. Goodwin claims the idea of the game as original, but he has made a slight mistake, as it has been done a number of times before.

B. F. Tryon's benefit at the Howard, Saturday evening, was quite successful, as were the other benefits which occurred the same evening, viz.: Agnes Booth at the Park, Mr. Lothian at the Boston, Messrs. Robson and Crane at the Globe, and Mr. Coghlan at the Museum.

A certain statement appeared in a dramatic paper last week which dealt very unfairly with R. M. Field, manager of the Boston Museum, regarding his Children's Pinafore company. The writer of the article claimed that "Mr. Field, in making the statement that 'he had done all he could to prevent the children's coming in direct contact with the attacks of this theatre,' had cast a slur upon the said employees, and indirectly upon all members of the dramatic profession. Such a meaning may have been construed from Mr. Field's printed card, but only by those who glanced at it superficially. Your correspondent was one of the first to interview Manager Field upon the propriety of using children in a performance of this kind in Boston. The result of this interview was the impression that Mr. Field had the interest and well-being of the children as much on his mind as his own pecuniary profit from the venture. There is, of course, about a theatre a large number of persons employed—of both sexes, of different grades of education, some coarse and illiterate, some refined and cultivated. It is the same in any business enterprise—in a factory, in a mercantile house—in any of these one will find the same diversity of refinement and rudeness.

Now when Mr. Field employed these children, he was actuated by a motive of benevolence, for he knew the money paid for their services would do much good in their respective families—looking, of course, to his own profit as well. The little one engaged for the most part belong to families in poor circumstances. Mr. Field pays \$1,000 weekly into households that need aid. The fact of Mr. Field holding the rehearsals away from his theatre should not preclude an insult to any actor or actress, as they would not be at the theatre at that time, for they had no call there.

If the writer of the article in question had had much experience in the dramatic business, he would know that the members of the profession seldom hang round the stage except when occasion requires—so that Mr. Field could not have had the members of his admirable company in his mind's eye; and therefore he could not have cast a slur upon the profession.

#### Philadelphia.

WALNUT.—A testimonial was tendered to our court interpreter, Joseph Sanson, Esq., on Monday evening last, when his new play of Hope and Ambition was performed before a full house. The piece in every respect is the worst we have ever seen. Tuesday evening and balance of the week Robert McWade appears as Rip. He is a favorite, and will no doubt draw fair houses, as this hot weather we are having does not justify full houses. He has a good support. Monday next, F. C. Bangs as Dan'l Druce, supported by Geraldine Maye.

ANCH.—Haverly's Mastodons reappeared on Monday evening to a full house, and will play this entire week. June 9, Aimee and troupe.

PARK.—Operetta, Jack the Giant Killer, by the Lilliputian Opera co., Monday, to a fine audience. These children sing and act with force and effect, and by their cuteness and sprightliness make the performance very enjoyable. They play the entire week. This is the last week of the season.

CHERRY.—Fatinitza was presented as announced on Monday evening, and will no doubt have a good run.

#### Chicago.

McVICKER'S.—Pinafore, by the genuine Standard cast is a great hit, and Charley Redfield has been worked to death pulling in the coin. Undoubtedly, this is the best acting company we have had in the much-performed opera, though the Vivian-Peakes co. did fuller justice to the music. Beside Tom Whiffin's Admiral all other Admirals are as nothing, and, indeed, the entire cast was excellent, and on the opening night, people actually rose at them, waved handkerchiefs and made a great hullabaloo generally. Cox and Box was also done, in which Whiffin and Conway were very amusing, and tried hard to sing. Business large. Same bill week commencing 2d. 9th, Little Duke with Florence Ellis, W. H. Macdonald, etc.

HAVELY'S.—Lester Wallace has gracefully walked through his familiar parts of Hugh Chalote and Elliot Gray in Ours and Rosedale, both of which plays have been lavishly mounted and generally well acted. The fact is, the old boy (Lester) is becoming rather too ancient for such parts as he is treated to this week, and the aids of paint, pads and, shall I say it—corsets—were too palpably apparent to be pleasant. Shut your eyes and all's well, but the illusion is destroyed the moment you open them. The co-

terie of artists surrounding Mr. Wallace have given us some enjoyable efforts. Particularly would I commend J. W. Shannon's performance of Weigel in Mein Leopold, which was performed on the off-nights (Sundays). I enjoyed Mr. Shannon's artistic impersonations far better than some of the "Governor's" attempts to appear young and giddy. Business has been very large this week, and Haverly will make up what he is out on St. Louis and Cincinnati. Mr. Wallace goes to the Slope Tuesday, and the company disband, most of them returning to New York.

2d, the McDonough-Pixley comb. in Misses, 9th, Chicago Church Choir co. in Pinafore, which is a scheme of Jack Haverly's to draw the highly moral portion of the community into the unwholesome precincts of the playhouse. Jack thinks that the theatre money is generally as good as that of the unregenerate, but Bliss Whitaker says he knows that some good deacon will ring in a bad dollar on him before the Church Choir party finish.

HOOLEY'S.—Louise Pomeroy, a lady who has found the stage a rough experience of late, and who should finally emerge from the crucible of her recent hardships a good actress, if hardship is any refiner of dress—commenced an engagement Tuesday evening (the rains preventing her reaching the city from St. Louis, 26th) in a play called The Adirondacks—a more flimsy and wearisome affair than which I never witnessed. Miss Pomeroy is good-looking, but her voice is grating and sets one's teeth on edge, and she is ill at ease in her movements. Time may remedy these defects, but in the meantime people hardly care to pay money to witness Miss Pomeroy in the embryonic stage of her professional career. The support, with the exception of that excellent actor, W. H. Leake, who had a thankless part, was poor enough. Business very light. 2d, Gilmore's Juvenile Pinafore co.—a snap organization from New York. 9th, Steele Mackaye's Madison Square co. in Aftermath.

HAMLEN'S.—Milton Nobles in The Phoenix and A Man of the People, supported by a company which includes some very good people and a few bad eggs, have done well here this week. Mr. Nobles' acting is not brilliant, but as a manager he has displayed considerable tact, and has made as much, if not more money this season than many more pretentious managers. The company close their season to-night, Mr. Nobles going direct to New York. 2d, a return to variety and soul-harrowing drama. The list of people may be found under variety news.

ACADEMY.—A party, styled the Madrigal Pinafore co., made up from the remnants of Rennie's busted organization, have made night hideous here for a week to those who must have paid the rent and gas bills, or else Billy Emmet would have fired them out. 2d, Harry Haggood plays the Wymans, Alf and Lulu, in M. Quad's new play, Yaki—one week.

ITEMS.—Divorce and Octoroon at Halsted Street Opera House, commencing 2d.—John Blaisdell is back after a terrible siege on the road with Dillon and J. Furbish Wallace.

The Inter-Ocean quotes recently from The Museum, and, what is more, gives credit where it is due.—Harry Wentworth of the Nobles comb. was married May 25 to Miss Marion Bent, late of the Dillon-Wallace co.—Harry Webber and co. closed a four months' season in Peoria last night in Ours.

C. A. Watkins, manager of Ada Gray co., has been in town this week. Miss Gray's business has not been encouraging.—C. L. Andrews leaves this morning for California with the Remenyi Concert co. W. Wellington, sometime the courteous doorkeeper at Haverly's, accompanies him. Both return here.

The played-out newspaper hack, Aldrich, the man of iron cheek, boasts loudly of the way in which, to use his own elegant phraseology, he "sucked in" the lady managers of the Protestant Orphan Asylum, and is looking for other opportunities of "taking" it up on an indulgent public.—Of our treasurers, Charley Redfield is the most urbane; Bliss Whitaker, the most popular; Clark Hamlin, the best natured; John Muir, the handsomest; and little Jacky Hooley, the sourest-visaged and most ill-tempered.—Haverly will put on Verdi's Requiem Mass with the Beethoven Society, Annie Louise Cary and other soloists, 16th.—Col. McMahon, the Markham's other half, still languishes in jail, unable to procure bail. He expects to be out to-morrow.—Harry Pestiferous Kelly is infuriating the miners of Leadville; Alex. Byers in vain seeks an engagement, and Chicago is happy.—Dick Hooley, on his return from New York, will, I am credibly informed, sweep out the fellow Todd, who takes advantage of his master's absence to be even more insulting than usual to ladies and gentlemen patronizing this establishment.

#### San Francisco.

Despite Boston Howard's telegram to a lawyer of this city to enjoin the production of The Millionaire's Daughter, the play has run all the past week, and is running this week at the Baldwin. The management do not deny that the particular "daughter," whose trials and tribulations are depicted here, is closely related to that other "daughter" in New York. It is said that they presented it in its present shape only after having failed to secure the New York version on living rates.

The lawyer who had charge of the matter of enjoining its production, concluded not to take active steps in the case after learning that the "localizers" of the play, Messrs. Herne and Bolasco, had the original French drama from which Bronson Howard cribbed the motive for Lillian's Lost Love, from which Cazauban cribbed The Banker's Daughter, and from which they cribbed The Millionaire's Daughter. I believe they also have the play from which the Frenchman cribbed its ideas.

The play as presented by the Baldwin people is a strong one, the parts entrusted to Messrs. O'Neil, Long, and Jennings, and Rose Wood and Kate Corcoran being handled in a finished manner. What the local adapters have done to the play has not improved it any; their handiwork is seen, as expressed by Betsey B. in the Argonaut, with her refreshing disregard for certain old-fashioned ideas of Johnson and Webster, in its being "crusted with literary ineptitudes."

Fannie Davenport finished a week's poor business at the California Saturday night with a double bill, appearing as Lady Gay Spanker and Nancy Sykes. In the first she was great, as in that character she always is; in the second she was wonderfully bad—people leaving the house in groups during the last scenes. Friday night Miss Davenport appeared as Lady Teazle; the balance of week in Divorce. Her support throughout has been excellent, and the failure of her season after the first few nights was owing to the class of plays she was pleased to present.

Lawrence Barrett opened at the California last evening in Hamlet, with a strong cast.

There will be a change of bill nightly. I make further mention of this engagement below.

The only notable event in the operatic season was the appearance of the three prima-donne, in the Huguenots, last Friday evening at the Grand. The result was a house which counted up over \$4,500—the largest house, with the exception of one Wachtel night, that the Grand has ever held.

Magnire has severed his connection with Strakosch, and the latter will run his show alone at the Grand, charging one dollar admission. He expects to make big money, and the problem which is disturbing the opera-going people is—why, if this is the case, it has been necessary heretofore to charge three dollars a ticket.

Speaking of the opera I am reminded of an occurrence which caused a laugh in dramatic and journalistic circles recently. The Argonaut, San Francisco's high-toned literary weekly, flourishes under the rule of separate dramatic and musical reviewers, who "review" at their own sweet will, and evidently do not see one another's copy. It occurred to the musical man, Oscar Weil, recently to depart from his accustomed abuse of everybody and everything, and to devote an entire paragraph of unstinted praise to a certain male member of the opera troupe. Turning to the dramatic review, in the next column of the same issue, it appeared that the amiable Betsey B. had selected the same member for special mention, but alas! had actually "burnt up" that unfortunate young man. Nothing like "independent" journalism, after all.

Opera criticism in the papers here has taken strange and awful phases. The young man who "does" the opera for the Post informed a select circle of readers recently that Mr. Conly's voice still retained its "glorious aggressiveness," while the infatuated Call man continues to flood his column with bad songs of praise regarding certain virtues he observes in the prima-donne.

The first gun of the Pinafore campaign was fired yesterday afternoon at the Bush, by the company organized by Mr. Gardiner. The performance was a good one. The chorus and principals have rehearsed actively for three weeks, and the only irregularities noticed yesterday, and they were trivial, were due to the change of leaders at the last moment. The principal successes were scored by James Barrows, the comedian, as Sir Joseph Porter, and by Hattie Moore, as Buttercup. Harry Gates, as Ralph, and Thomas Casselli, as Captain Corcoran, sang and acted their parts well.

In the evening the Berger Family with their fresh, entertaining music, and the ever-popular Sol Smith Russell, with his old-new sketches, filled the Bush. This party will alternate with the Pinafore comb., matinee and nights, all this week. Next week the arrangement will be reversed, the Pinafore folks going on at night.

STANDARD.—Manager Kennedy is busily rehearsing his Emily Melville Pinafore comb., who open Monday night next.

Lawrence Barrett, always a great favorite here, drew a full house at the California last night, with his own mastery rendition of Hamlet. The cast was strong, including Jeffrey Lewis as Ophelia, and Keene as Laertes, both admirably played. Mr. Barrett has two weeks at the California, followed by Lester Wallace.

ITEMS.—It is said that Gen. Barton has expressed uneasiness about that Wallace contract of \$500 gold coin per night. We shall see—what we shall see.—Colony papers bring news of Augusta Dargon's immense success there.—It has been whispered that at the close of the present season the Baldwin will be let to any solvent manager. This is only a rumor, which the engagement of Rose Coghlan and Nina Varian for next season seems to contradict.—Marie Rose sings in Strakosch's cheap admission season this week only, leaving them, for Europe.—Lyster of the Baldwin has been taken seriously with the Pinafore complaint but not to the extent of offering to sing Buttercup, as is rumored at Harry Grimm's.—Barton Hill has translated and arranged Victorien Sardou's Martha for Maggie Mitchell.—Fanny Davenport goes directly East.—The effort to present Daniel Deronda in a dramatic shape at the Baldwin, Sunday night, was not a success. The failure was partly due to the obstacles to a successful dramatization presented by the character of the novel, and partly to the circumstance that Olive West, an amateur, was given Gwendoline to struggle with, and Kate Corcoran, an excellent young actress, but entirely out of her element in this instance, Myrah. Rose Wood and Nina Varian in these two characters would have saved the piece.—Capt. Jack Crawford, the poet-scout, has returned from a year and a half hunt in the Cariboo Mountains of B. C.—British Columbia, not Bitter Creek. Jack is longer haired, broader "dialected," broke and happy.—The Millionaire's Daughter entered upon its second week at the Baldwin last evening.—Rose Coghlan's opening night has not been announced, but will probably be Monday next.

#### Brooklyn.

PARK.—Brooklyn has been overrun with Pinafore companies, both professional and amateur, and theatre-goers have had their fill. Add to this the inclement weather on Monday evening, the novelty of children playing Pinafore was not sufficiently attractive to draw together more than a corporal's guard. That the performance deserved a better greeting all present concurred. The stage setting was simply superb, and the singing and acting very good. Lillie Parslow's Cousin Hebe is the most attractive we have yet been favored with. Baby Belle Goodman sang a few songs between the first and second acts; and one of the audience complained that he could not see her on account of the head of the bass violin obstructing his view. It is to be hoped that the co. will meet with better success the balance of the week, as it really deserves it.

COURT SQUARE.—The prosperity of the variety houses in Brooklyn, and the great success which variety has met with at the Park for the past few weeks, plainly shows that our theatre-goers are composed largely of the admirers of the variety. The Court Square flourished under Haverly's Minstrels, but since the legitimate has been introduced, it has met with a series of misfortunes, in one shape or other, and ends with the past season being a most unprofitable one, although some of the leading stars and best attractions have played here. These facts considered, the idea of turning this theatre over to variety next season has been suggested. The idea seems to have met with favor, and, though there is no certainty of its execution, yet it may be reckoned as one of the probabilities.

#### Williamsburg, L. I.

NOVELTY.—Pinafore the attraction last week—Standard co. They played to good

houses notwithstanding the warm weather. The cast, with one or two exceptions, was good. Eva Mills made a pleasing Josephine; she is charming and graceful, and sings her part with exquisite taste. Lina Munroe as Little Buttercup was "all that could be desired." May Livingston made a good Hebe. The Sir Joseph of Geo. Gaston, and the Captain of R. C. White were very poor. June 2, Warde-Barrymore comb. in Diplomacy opened to a fair house, with Frank Sanger, John Drew, H. R. Davies, R. F. Sullivan, Ellen Cummins (?), C. Jamison, Adelaide Cherie, and Annie Edmondson.

#### Jersey City.

OPERA HOUSE.—Last week Mr. Wood played the Boy Detective and the death-scene from Poor Jo. He has improved wonderfully, and is conscientious, painstaking and even in his acting. He did all that was possible with the very impossible character of Butts the detective, and displayed a clever versatility in that inconsistent youth's many disguises. The play is unworthy of young Wood's talents, appealing, in its luridness, only to the emotions of the godly patrons of the gallery. Maude Branscombe's acting was a pleasant surprise. She played a heroine of the milk-and-water stamp in a womanly, intelligent manner, and made a feature of an ungrateful part. Aside from a very pretty face and a pleasing presence, the little lady is artistic. Florence Elmore played Clara Sinclair effectively. Harold Fosberg did not appear, Mr. Dowd playing his part admirably. Harry Mitchell as Perry was "queer" in his lines. The care taken in the mounting of the piece reflects credit on Mr. Edmunds, the young and genial manager. Next week, Oliver Doud Byron.

ITEMS.—Work is rapidly progressing on Kepler Hall; it will be ready for occupancy before next season.—Walter Edmunds is organizing a benefit performance in aid of the fund being raised to defray the expenses of a new trial of Jennie Smith, the convicted murderer. It will probably take place Friday.

#### Cincinnati, O.

There was nothing in the way of theatricals last week outside of Heuck's and the Vine Street Opera House.

HEUCK'S.—The Richmond and Von Boyle comb. appear in their "sensational" drama, Beware of Tramps, for the last time this afternoon and evening. Beware of Tramps is a play that is totally devoid of plot, and is filled with low street scenes and incidents of everyday life that are simply disgusting. Harry Richmond as the "tramp," in make-up and acting shows that he has given those peculiar people of the road careful study. W. H. Jones, as the Jew, is very clever. The other characters are far below the general average, and help, if anything, to make the play a great deal worse than it really is. The scenic and mechanical effects were fair; the bridge scene reflects considerable credit on the stage carpenters and scenic artist. The comb. will produce to-morrow night their drama called Our Candidate. Now if Mr. Richmond would only let the door-keeper at Heuck's take the principal character, "the coming candidate," they'd clear a small fortune. Give him a show, Harry.

ITEMS.—Blind Tom appears at Greenwood Hall on next Thursday evening.—Harry Rainforth, the comedian, is in the city.—Julius Cahn will be with the Oates troupe again next season.—Harry Weaver will be stage manager at Pike's next season.—It is not yet decided who is to be the lessee of the Grand Opera House.—Horace G. Wetherell, baritone, has been engaged for the Oates troupe next season.—Alf Burnett is a candidate for a rousing benefit next week.—W. E. Allen, late of the Louisville Opera House, has leased the old National in Sycamore street. He has also made an offer for Robinson's Opera House.—The Carnival Opera co. gives its initial performance at the Grand on the 9th. Included in the company are Susie Parker, Ella Miller, Robert Bonner, H. J. Wetherell, Mose Fiske, etc., etc. Madden, leader of the Opera House orchestra, is to be musical director. The company is under the management of Miles & Steele.—Heuck's closes June 16.—Alice Oates is in the city.—Anna Boyle and comb. played in Fashion at Miller's Opera House, 30th to fair business.—It is mooted that Bob Miles and Sam Colville may lease Robinson's Opera House.

#### Detroit, Mich.

Every thing is dull in the dramatic line, and only amateurs now dare to combat the hot weather.

Wilhelmj, assisted by Max Vogrich, pianist, and M. L. Swift, soprano, gave a concert at Whitney's to a splendid house, but by no means as enthusiastic a one as Remenyi's had some weeks ago, nor did he totally obliterate the latter from our memory, as some of his enthusiastic admirers claimed would be the case.

The Pinafore given for benefit of Messrs. Hough and Shaw of the Detroit was a great success, and puts \$1,000 "greatly to their credit."

Grover's Boarding-House co. had good houses at Whitney's for the last three nights of the week. Grover himself personated Col. Elevator, and he made a great hit. The rest of the company were good, but if Miss Waugh would drop her sing-song way of speaking, she would be much more pleasant to listen to. This week all amateur entertainments.

ITEMS.—The total receipts at the Detroit the past season were \$112,000.—One of our best critics in music rather goes for Wilhelmj on account of his boorishness.—C. W. Coudlock is slowly wending his way toward Detroit.—The Summer season at Whitney's, in which the local professionals were to take part, has "busted."

#### Chillicothe, O.

CLOUGH'S OPERA HOUSE.—Jane Coombs appeared 29th in Engaged, to the slimmest house of the season. The piece is certainly not one of lasting attraction. Miss Coombs is wholly at fault in her assumption of such a role as Belinda, and John Mackey has reason to blush for being forced into so bad a part as Angus Macallister. Owen Fawcett does well as Cheviot Hill and Estelle Clayton, with her very pretty face, made Minnie Symperson as perfect as her darling old father could desire. In the absence of Miss Emma Vaders, who had been sent home to recover from injuries received some days since at Louisville, Mrs. E. A. Eberle, always clever, did the part of Maggie MacFarlane in good style, while the parts of the Widow MacFarlane and Carrie were "cut" from the piece. On the whole, the performance was only a fair apology for having attracted what few people were present. Considering that it was announced as a testimonial to Manager Morris, it was doubly a failure.

ITEM.—The Jane Coombs party arrived in the early morning and gave the gentlemen of the company an opportunity to do a little

"airing." In the afternoon, Fawcett, Russell and Dobson relieved the monotony at a prominent saloon, with a game of fifteen-ball pool; damped the dryness of the occasion with sun-dried potatoes of gin and water, quarreling over ten cents' worth of ham sandwich, came to blows, carried their disgraceful proceedings into the public streets and attracted the attention of everybody but the police. Something was said about a woman of the company whose name bystanders failed to hear, and before the opening of the doors, the reputation established for the male portion of the troupe was one not calculated for favorable impression among the better class of citizens.

#### Syracuse, N. Y.

The San Francisco Minstrels, with Birch, Wambold and Backus in the leading business, need no commendation. They played here Monday evening to 1,800 people.

Friday evening Tony Pastor and co. held the boards with an unusually large and meritorious troupe, and to crowd beef house. Prof. I. H. Hine is soon to bring before the public a new opera of his own composition, which we believe is destined to meet with favor. It assumes the name of U. S. Reg'lars and mainly finds its theme at a recruiting office.

S. M. Hickey has just closed a brilliant and profitable dramatic season, and now proposes to take a vacation in a sensible kind of way, making a trip to the White Mountains and certain other fashionable resorts with a party of friends in a Tally-ho. It is understood that several young gentlemen of this city, with John McCullough, Lester Wallace and others prominent in the profession, will constitute the party. June 29 is the day appointed for the party to leave Syracuse; and it is probable that they will be joined at Mount Washington by gentlemen from Boston and Philadelphia, with similar means of conveyance.

W. H. Sheridan is soon to appear with Charlotte Thompson.

R. H. Lehman will continue in the management of the Wieting Opera House next season. Under his management the past season has been very successful.

#### Columbus, O.

OPERA HOUSE.—Jane Coombs and a good company presented Engaged to small houses 30th and 31st. Miss Coombs as Belinda Treherne is good, and Estelle Clayton pleasing as Minnie. Mrs. E. A. Eberle takes the place of Emma Vaders, who was hurt at Louisville, and plays the part of Maggie very well. J. A. Mackey, who has played Conn in The Shaughraun here, was excellent as Angus McCallister, his peculiar voice being used to good advantage in that character. Owen Fawcett, also well remembered here as Sammy Dalrymple in Pique, had all the work and fun-making to do as Cheviot Hill, the young man willing to marry any and every body, and did it in his usual lively style. The balance of the cast includes the names of George Holland, R. Fulton Russell, and George Dobson—forming a better company than Miss Coombs has been in the habit of favoring us with.

ITEMS.—W. L. Allen of the Louisville Opera House is managing the Coombs party, which closed its season here 31st, and goes direct to New York.—Manager Morris has been in town a few days, and leaves for the East June 1. He is resplendent in a complete new outfit of spring togs, and presents a massive appearance.—Sellon and Burns, the Irish clogs, are to spend a few weeks in the city, guests of congenial Frank Murdoch.—F. L. Staley, late correspondent of the Dramatic News, goes to Cleveland June 2, to reside.—Mrs. J. H. Beebe expects to go to Boston this week to visit her daughter, Miss Mary, who is playing in Fatinitza at the Boston Theatre.

#### Baltimore, Md.

Ford's Pinafore again last week, opening on Tuesday with a benefit to Geo. Denham, with Lizzie Annandale as Josephine, A. W. McCollins, Ralph; S. G. Young, the Captain; J. S. Greensfelder, Dendey; John Reibert, Botsman; Blanche Thompson, Buttercup, and Belle Mackenzie, Hebe. They play to-night (Monday) for the Free Excursion Society, after which the company disbands for the summer. The Juvenile Pinafore co. will be here shortly.

Messrs. Ford & Zimmerman intended giving Pinafore on the Centennial Grounds, Philadelphia, during the summer, but have changed their minds, thinking it would not pay.

HOLIDAY.—This week D. R. Locke's (Petroleum V. Nasby) farcical comedy, Widow Bedott, for three nights and matinee. Neil Burgess as the widow. Wednesday afternoon and night benefit of Walter Hine, treasurer of the theatre.

ACADEMY OF MUSIC.—Summer concerts commence Tuesday, 3d, with orchestra under the direction of G. Carlberg, assisted by Florence Rice-Knox, soprano, and J. Levy, the cornetist.

#### Hartford, Conn.

ROBERTS' OPERA HOUSE.—Charlotte Thompson was announced for four performances the first of the week, and not a few of the posted ones were quietly waiting to see what the result of the attempt should prove to be. Monday night, Jane Eyre; light business. Tuesday night, Lady of Lyons announced, but withdrawn; Miss Milton substituted; business lighter. Wednesday matinee, with drawn. Wednesday evening, no performance, and the company gone to pieces. Now, what was the cause of such a failure? Miss Thompson, if not the best, takes rank with the best as an emotional actress, and had a first-class company. The cause could not be found here. Our city was well billed, and the usual notices given, so that it was not here. We think that, aside from the mistake throughout made of giving four performances, she made the further mistake of announcing different plays, which induced the public to simply choose their favorite part in which to see Miss T. Had all the people who did go, and those who intended to go Wednesday, been brought together at one performance, it would have made a respectable audience, and would have paid. Don't hamme out the attractions too much.

We had a so-called Church Choir Pinafore the last of the week. It is to be hoped that poor Pinafore will be allowed to rest during the summer, and then be forgotten in the Fall, so that we may have something new.

One of Haverly's Pinafores is announced for the 13th.

#### Utica, N. Y.

OPERA HOUSE.—Tony Pasor came 28th and played to big house. Toronto, 30th, 6th and 7th; Montreal, 9th and 10th; Rochester and Buffalo. Opening 16th in Chicago for one week, then to San Francisco, California. Charlotte Thompson cancelled date. W. C. Coup's circus comes 19th. THE MIRROR is on sale at Doc Stephens' newsroom.



## Ottawa, Can.

The show season is now about closed, and for Ottawa may be set down as the most successful for many years. In proof, several of the companies have done better, proportionately, than in Montreal. On the 31st, Tony Pastor, with his double company, appeared. The party jumped in from Syracuse—a rather long hop—and for Saturday had the largest house of the season. For a variety show the combination is a good one—first-class with one exception—Kelly and Ryan. If they would only omit the impersonation of Mrs. Malone, their Irish character creations would go down with a vim. In this there is a downward step—a something decidedly vulgar—and the Irish don't like it; besides, it looks like rubbing in disagreeable matter. John Morris, the mysterious change artist, was well received. Niles and Evans, the Ethiopian Monarchs, as also Sheehan and Jones, are favorites here, and were received with a decided encore, whilst Tony, in his songs, was greeted with a double.

On Monday and Tuesday, 9th and 10th, the Swedish Lady Vocal Quartette appear at the Opera House.

This season the people are likely to want their usual visit from the Knights of the Teutonic Field. The N. P. policy has first put on a duty of 30 per cent. on printed paper. This affords protection to the Canadian printer. Next, to wipe that off, they put a bona fide duty of 30 per cent. on the canvas, 20 on the horses, and 15 on miscellaneous stock. This will eventually lock all circuses out. The only articles free are museum stock and menagerie animals.

## Halifax, N. S.

The Henri Laurent Pinafore co. played in the Academy for three nights, commencing 26th, to full houses. They leave to-morrow for St. John, N. B. Duprez & Benedict's Minstrels open to-night. Manager Nannary returns from Newfoundland on 31st. His season in Newfoundland has not been as peculiarly successful as the merits of the company deserve. He is booked at the Academy of Music on the 9th, to open with the same stock co. Rice's Evangeline co. have canceled their dates here. This is to be regretted, as there was every prospect of their doing a first-class business.

W. S. Harkins and wife (Leonora Bigelow) are at present in Halifax, where they intend spending their summer months. Halifax is getting to be quite a summer resort for professionals.

**Buffalo, N. Y.**

ACADEMY OF MUSIC.—The Academy was closed last week, as previously announced in THE MIRROR. Fred Wren has engaged the house for a brief season, and will produce Uncle Tom's Cabin. The different characters will be taken by members of the old stock, including Ben Rogers. Tony Pastor is announced for 9th and 10th.

St. James Hall.—E. J. Dale, announced as for many years with Robert Heller, the illusionist, has engaged the hall for one week. He will be assisted by Maud Dale, and will give entertainments of the mystic order, including second-sight, juggling feats, etc.

ITEM.—The San Francisco Minstrels packed St. James Hall last Wednesday night, and many were unable to gain admittance. It was the largest audience probably that has ever put inside of the hall. Minstrel troupes find many admirers in Buffalo.

## Cleveland, O.

ACADEMY OF MUSIC.—Professors Slade and Everett, the wonderful spiritualistic artists, gave a well-attended performance on the evening of the 1st, and mystified and puzzled the audience with their usual ability. June 6 and 7, Haverly's Colored Georgia Minstrels appear here.

ECLIPSE OPERA HOUSE.—The three performances of the Frog Opera on the evenings of the 29th, 30th, and at the matinee on the 31st, were well attended and quite successful artistically. Nannie Louise Hart was the stellar attraction, the remainder of the cast being made up of local talent. Owing to a no slight indisposition Miss Hart was compelled to omit a few of the arias belonging to her part, which was sincerely regretted by her many admirers, no less than by herself.

## Milwaukee, Wis.

GRAND OPERA HOUSE.—It is to be hoped that our dose of Pinafore is to be the last. The Madrigals gave a correct version of the charming opera. Their singing was very good, but their acting was decidedly amateurish. They did a fair business for one week. The Danites played 29th, 30th, 31st, to good houses. McKee Rankin and Kitty Blanchard are old Milwaukee favorites. The piece is much better presented this time than upon their appearance here formerly. Mr. Parsloe as the Heathen Chinee is simply immense. Louis Aldrich has improved wonderfully.

ACADEMY OF MUSIC.—Wilhelmy in a grand farewell concert, Sunday evening, June 1.

ITEM.—It is rumored that Jake Numemacher returns the 1st to take the management of the Academy and Grand, vice R. L. Marsh.

## Allentown, Pa.

The last has been a gala week—Knight Templars' Conclave—crowds from the country—bands in the streets—gay uniforms—peanut vender happy—ice-cream dealer an autocrat, etc., etc. But very hot.

Billy Emerson's Minstrels 27th to good "biz." General verdict—good show. Pinafore came once again 30th—Sullivan's co. Crowded house.

On 31st came the "Royal" Blondes. Poor "biz." Short in pocket, ditto skirts, and left very shortly for New York. Pennsylvaniaische Deutsche don't take kindly to "Blondes"—the very name is a stretch. Nothing booked and nothing expected. So we're resigned to the heat, and don't feel anxious.

## Louisville, Ky.

MACAULEY'S.—Bessie Oton received a benefit 30th. She appeared as Nellie in Lost in London. The support rendered her by home talent was quite satisfactory.

OPERA HOUSE.—Florence Mitchell, a very talented and deserving young lady, took a benefit 26th, appearing as Parthenia in Ingomar, supported by the Mary Anderson Club. Good business.

ITEM.—Alice Oates is in the city, visiting her parents, and upon being interviewed by your correspondent, denies the report that has recently gained circulation, and says she is not married to a Philadelphia gentleman, neither does she contemplate anything of the kind.

## Lynn, Mass.

Weathersby's Froliques played at Music Hall, 24th, under local management. Maggie Mitchell comes 7th.

## Pittsburg, Pa.

OPERA HOUSE.—The Ellsler Pinafore co. returned 30th, and produced, at the matinee, Daughter of the Regiment, and in the evening Fanchon. Both performances were fairly attended. The house remains closed during the present week. At the present writing nothing is looked ahead.

LIBRARY HALL.—June 6 and 7, Tom Thumb, wife, and company.

ITEM.—Arthur Palmer, scenic artist of the Opera House, sailed for Europe 31st. He will be absent about two months.

## Providence, R. I.

OPERA HOUSE.—Good business last week, the attraction being the Union Square Troupe co. in The Banker's Daughter. 4th, Manager Black will have his benefit. A company from Boston, including Louis James, Alfred Hudson, Charles W. Butler, G. A. Schiller, Marie Wainwright, Grace Hall, Rose Temple, and others, will appear in Flies in the Web. Little Idaline Cotton will present some of her specialties. 6th and 7th, Josh Hart's comb.

Low's OPERA HOUSE.—J.K. Emmet played his New Fritz to fair business two nights of last week.

## Rochester, N. Y.

OPERA HOUSE.—With the advance of the warm weather is noticed a decline in amusements, and with the exception of two evenings and Saturday matinee, the house was closed the past week. The San Francisco Minstrels drew a packed house 29th. Charlie Backus, in conjunction with the genial Billy Birch, made the trouble, and local events received innumerable hits. Friday evening and Saturday afternoon, Mlle. Ilma di Murska rendered before small audiences some fine music in her exquisite style. The entire company is excellent. Nothing booked for the present week.

## Salem, Mass.

Notwithstanding the number of times Salem theatre-goers have heard Pinafore, yet when Bennett's opera co. gave two performances last Wednesday, for the manager's benefit, the house was crowded on both occasions. This company has improved greatly within two weeks. Maggie Mitchell comes 9th, and John J. Braham's vaudeville co. 11th. The latter company has made arrangements to divide profits with the G. A. R. Post here, in consideration of the latter selling tickets. Manager Moulton has closed his season here and in Gloucester, and comes out richer than he went in.

## Middleton, N. Y.

The Newburgh Pinafore co. gave a second performance at Opera House May 29, for benefit of Soldiers' Monument Fund, to a large and well-pleased audience.

ITEM.—Rachel Samuels, the charming Josephine of the company, has an engagement with Max Maretzek, commencing Sept. 1, for thirty weeks, as prima-donna in English opera, at a salary of \$450 per month. The troupe will make the tour of the Western States, giving the leading operas in English, and will alternate with Mapleson's company in Academy of Music in New York next season.—Batcheller & Davis' circus is billed for June 11.

## Easton, Pa.

As was anticipated, Haverly's Mastodon Minstrels attracted a very large audience, 26th. The performance was universally conceded to be very much the best given here this season.

The Royal Blondes are advertised for June 1, and the Rice Evangeline comb. for the 5th. With the latter troupe is Harry Hunter, who enacts the role of the Lone Fisherman. He is a great favorite with Easton play-goers, and his popularity will contribute largely to insure them a satisfactory attendance.

## Nashville, Tenn.

J. O. Millson yesterday renewed his lease of the Masonic Theatre for one year from July 1. The popular W. J. Johnston is to continue the management as before. The house is to be entirely remodeled, the auditorium is to be enlarged, and the stage supplied with new scenery. The entrance will be widened, and a rear entrance to the stage added—something that has long been needed. All the leading attractions will be presented, and the management will no doubt have a prosperous season as its reward.

## Gloucester, Mass.

Matters of professional interest remain rather quiet this week, nothing being booked excepting Robert Spiller's Pinafore, for 26th. The general run of business this winter on dramatic matters in this city has been good, and now, at the close of the season, it is, perhaps, a fitting time to extend to Manager John S. Moulton of Salem a just acknowledgment of the appreciative efforts of his, in sending first-class entertainments along our circuit.

## Bloomington, Ill.

DURBY HALL.—May 27, Haverly's Georgia Minstrels to a large audience, giving one of the best performances ever in this city.

OPERA HOUSE.—May 30 and 31, M'Iss (with Annie Pixley) to a fair audience, giving really a first-class entertainment, having one of the best selected companies that has appeared in the city this season.

## Portland, Me.

THEATRE.—N. C. Goodwin, Jr., and Eliza Weathersby, in Hobbies. The house was packed, standing room being in demand. The party returned 31st, giving Hobbies at matinee and Ramblers at evening performance to big business. They close their most prosperous season here. Maggie Mitchell in Lorie and Fanchon, 2d and 3d.

A circus swoops down on us the 6th.

## Madison, Wis.

Since September 1 twenty-seven combinations have appeared at Hoadley's. All first-class troupes have received liberal patronage. Jack Reiner, city bill-poster, has erected new boards in the most public places, and showmen will find in him a polite and accommodating gentleman. A circus will move on our outer encroachments 26th, when it is expected that the town will capitulate.

## Newark, N. J.

GRAND OPERA HOUSE.—Nothing booked. Some important alterations are to be made shortly in auditorium, and proscenium boxes put in.

OPERA HOUSE.—Monday, June 2, Manager Caldwell took a benefit. The Rice Evangeline co. furnished the entertainment, and Mr. Caldwell received the fitting testimonial of a crowded house.

## Bridgeport, Conn.

June 7, Only a Farmer's Daughter closes the regular season here. We have been favored with all the principal attractions, such as Mary Anderson, Fanny Davenport, Janauschek, and all the principal combinations on the road. Season opens in August.

## Auburn, N. Y.

San Francisco Minstrels gave a fine entertainment to the largest house of the season, 31st, the receipts being over \$600. They closed the season here and went direct to New York.

## Toledo, O.

At Wheeler's Opera House, 28th, Leonard Grover's Boarding-House comb. appeared to fair house. They went to Detroit 29th, 30th, 31st.

ITEM.—One circus has just left, and another is heavily billed.

## Lancaster, Pa.

FULTON OPERA HOUSE.—Lilliputian Opera co., 27th and 28th; Haverly's Mastodon Minstrels, 30th, to a crowded house.

## Manchester, N. H.

Theatricals very dull. Rice's Evangeline co. played May 28 to a good house. Maggie Mitchell in Lorie at Smyth's Opera House, June 6.

## Akron, O.

The Nickle and Everett combination fill an engagement at the Academy of Music, June 2, 3 and 4. Nothing last week.

## Kalamazoo, Mich.

Leonard Grover's Comedy co. in Our Boarding-House comes the 6th.

## Foreign Musical Notes.

Mme. Essipoff has finished a series of piano recitals in London.

Offenbach has ready a new comic opera, entitled Les Contes d'Hoffman.

Nilsen, Gerster and Campanini of Her Majesty's have all been more or less ill in London.

The London papers say that the report that Mr. Mapleson is contemplating an Italian version of Pinafore is, of course, a practical joke.

It is definitely decided that M. Halanzier will resign his post as director at the Paris Opera. His successor is not yet appointed.

Herr Stockhausen, owing to a fall-out with Raff, has resigned his position as professor of singing at the Conservatoire of Frankfurt-on-the-Main.

At Her Majesty's Theatre, London, recently, Signor Foli laid a wager that he would cross the stage, as Mephistopheles, in three steps. In the garden scene, when Mme. Demerice Lablache was running after him, Signor Foli won his wager.

## Opera a Hundred Years Ago.

M. Albert de Lassalle has drawn an interesting parallel between the receipts and expenses of the Paris Opera of 1877 and 1777. A century ago the vocalists took 80,000 francs, to-day they have 862,494 francs, or ten times as much. The chorists had in 1777, 32,600 francs, in 1877, 168,439 francs; the leading ballerines have increased in expense from 52,800 francs to 230,419 francs; the ballet now costs 110,436 francs, or nearly twice as much as in 1777; the orchestra in 1777 costing 63,482 francs, costs now 279,508 francs; author's rights have increased from 4,000 francs (or nearly £100 a year) to the extraordinary sum of 195,319 francs (or nearly £8,000) a year; the copying of parts costs eight times as much; lighting, despite the economy of gas, costs nearly 25 times as much as it did a century ago; the police costs 4 times. On the other hand, the receipts from subscriptions are about 10, and from the doors about 9 times as much as they were a century ago. As to the masked balls they are a terrible loss; for while they in 1777 cost only £600 and gained £2,000, they now cost £80,409, while the takings are only £1,342.

—On October 9, 1878, while the Hess Opera company was performing at Ford's Grand Opera House, Baltimore, John S. Harper of that city obtained an injunction from Judge Bond, in the United States Circuit Court, against the company restraining them from producing The Chimes of Normandy. The complainant alleged that the company consisted of C. D. Hess, William Castle and himself, and that he had not been able to receive any accounts of partnership, etc. The defendants, Hess and Castle, answer denying the allegations of the plaintiff, and finally a compromise was effected, the performances went on and the whole matter was referred to arbitrators, who this week came to an agreement. The arbitrators, after a thorough examination, found that the company had not made money, and each one of the partners, Hess, Castle and Harper, will be compelled to adjust the claims against the company. The motion of Harper for an injunction was dismissed.

## Notice.

Correspondents of THE MIRROR are instructed to accept no courtesies at the hands of J. H. Meade, manager of the bogus Amateur Church Choir Pinafore, or of John Gorman, or any one connected with the affair.

—Miller's Winter Garden, Philadelphia, will probably be closed for three or four weeks, commencing shortly after the Fourth of July. This will be the first time the place has ever been closed in the summer during the long period of Mr. Miller's management, except last year, when it had to be closed to admit of the remodeling of the interior.

## A Remarkable Autobiography.

Miss Sydney Cowell has fallen a victim to the wiles of the biographical interviewer, but to a certain degree has forestalled him with a woman's wit, by inditing the following:

## FRIDAY NIGHT.

DEAR M.—With pleasure. I was born June 13, 1853, and which is the very latest date to which you can reconcile your conscience and my appearance. (For further information on this tender subject apply personally.) My dear father was Sam Cowell, of course you have heard of him—both in this country and the old country—and my grandfather, Joe Cowell, was well-known here as an actor and manager. His daughter, Sidney, married H. L. Bateman, consequently Kate Bateman ("Leah") and myself are cousins. There's fame for you.

Harry Siddons, a son of the famous Sarah Siddons, married my father's aunt, so that you see I am connected with the great Kemble family. Of course all this flourish of personal trumpet in regard to my ancestry may be pardonable, as I thought it might be of service to you, since you intend, as you say, to "do me up beautifully."

On my father's death I went on the stage and was engaged by Alex. Henderson, Prince of Wales Theatre, Liverpool, to play Cupid, in Ixion. I was then in my thirteenth year. In Fall of 1870 I made my first appearance in London, as Oberon in Midsummer Night's Dream. Then afterward I did Mary to the Merry Monarch of Geo. Rignold. I had partly accepted an offer (not of marriage) from Mr. Buckstone of the Haymarket, when I met Mr. Charles Wyndham, who persuaded me to accompany him to America to do the Polly in Caste, Mary Netley in Ours, and Naomi in School. These parts I played all through the country. Between ourselves, I don't see how any soubrette could play these parts and not be successful. I afterward engaged with Mr. Hooley, and after remaining with that worthy creature a year and more, I went to San Francisco. There I received an offer from Mr. Daly, for the Fifth Avenue.

I was married in Chicago, December 26, 1871, to my husband (of course—how could I be married to anybody else?) George Giddens, who is now in Australia. These are the points of my wandering life. As for the private details—scraps of information concerning the dukes, earls, counts and nobles, military and civic, of high degree, who have sighed in vain—why, they would be still more interesting; but alas! it would take too much time to relate. I have had no railroad accidents, balloon ascensions, or favorite dogs, and do not own a coupe, and there, now, with a sigh of resignation, I find myself at the close of my last page of available monogram note-paper, and therefore have only to say, I am sincerely yours, SYDNEY COWELL.

## "The Spark."

L'Etincelle (The Spark) is the taking title of a pretty one-act comedy by Edward Paillon, produced at the Theatre Francaise with marked effect. The plot of the piece is as follows:

A young French cavalry captain, Baron Raoul de Geran, while visiting the country residence of the widow of his uncle, General de Renat, informs her that he is in love with Antoinette, her god-daughter, an orphan whom the general had adopted, and desires her aid in making her his wife. As the young widow is herself attached to him, the proposal is little to her taste. He tells her that Antoinette does not yet possess the spark. It has not yet been communicated by any electric machine. His aunt tells him to turn the handle, and leaves him alone with Antoinette, who has just entered in a gay humor from having received an offer from Gilat, the village notary.

Having divined the attachment of Mme. de Renat for Raoul, she refuses his overture and laughs at him. He subsequently, while thinking himself in the hearing of Antoinette, persuades Mme. de Renat to improvise a love-scene with him in order to excite Antoinette's jealousy, and kindle the hoped-for spark. Raoul had earnestly desired to marry his young aunt, a year previously, but had been refused; and in this scene his old flame became awakened, he declared himself, and was accepted. He did not succeed in kindling the spark in Antoinette, and the young lady engaged herself to the notary. She is depicted as a most charming, original and entertaining character, and was admirably personated by Mlle. Jeanne Samary, a niece of Mlle. de Brohan. Mlle. Crozette played Mme. de Renat, and Delamay, Raoul. The presentation could not have been more perfect, and the piece promised a big run and unlimited translations into other tongues.

Among the latest novelties in instrumental music for the piano-forte is the PRINCESS LOUISE GRAND RECEPTION MARCH, dedicated to the 13th Regiment, N. G. S. N. Y., and composed by Miss A. L. Sammis, Brooklyn, N. Y. Published by Oliver Ditson & Co., Boston and New York.

—Fred R. Johnson of Malden, author of the new play, Unjustly Accused; or, Nearly a Neck, is now organizing a company for the coming season, and will take the road from Boston about August 28 for a Western tour. Ed. Lamb is to be business manager.

—The Nasby-Burgess Widow Bedott combination plays at the National Theatre, Washington, June 5, for three nights. They are shortly to open in this city.

## Foreign Amusement Notes.

John Hare and W. H. Kendal will be the lessees of the newly-erected St. James Theatre, London.

Kelly & Leon's Minstrels are doing finely in Sydney, Australia. Miss Eva Davenport has joined them as a vocalist.

Carlotta Patti has been engaged for a nine months' concert tour in America next season, and is to be accompanied by Clampi, a baritone, and Ketten, a pianist.

A new Mazeppa was announced to appear at Astley's, London, on May 31, in the person of Mlle. Marquet, who is said to have made a good reputation on the Continent.

The Martens in their cat duet, well-known in this country, were soon to appear at the Concerte de l'Horloge, Paris. Petrie and Fish, American song-and-danciers, have just closed there.

George Rignold had determined, at last accounts, to sail from Australia to England in August. The horse that he used as Henry V., in Dunedin, New Zealand, was raffled off at a good figure after he closed there.

Lewis Collier and Uncle Tom troupe have been drawing an average of \$500 a night in Dunedin, for a month lately, and departed on a tour through the north island, while Hicks' Georgia Minstrels, in the same play, were doing the south island.

In a case lately on trial in Melbourne, Australia, between two theatrical professionals, it transpired that a panorama, after being used a year as a representation of the "Indian Mutiny," was slightly altered, and made to do duty as a presentation of the Russo-Turkish war. It did not prove successful as such. Audiences refused to accept the appearance of Sepoys, Highlanders and elephants as historically accurate.

A London East End gallery audience is hard to manage on Saturday nights. Intimidation is the only successful peace conservator. One manager keeps a bull-dog kind of an individual whose duty is, as soon as the orchestra has concluded the overture, to proceed aloft and select two or three prominent gamins that seem likely to prove unruly and drag them out. This, he urges, affords a valuable lesson to would-be disturbers, who might otherwise kick up a half dozen rows before the beginning of the second act. This display of strength exercises a wonderfully soothing influence upon a packed upper tier.

At latest advices, the attractions of the Paris theatres were as follows: Opera Comique, La Flute Enchantee; Comedie Francaise, Ruy Blas; Odeon, Le Voyage de M. Perrichon; Vaudeville, Les Tapageurs; Gymnase, Nonmou; Palais Royal, Gavaut; Minard, et Cie, and La Grammaire; Varieties, La Vie Parisienne; Bouffes Parisiens, La Marquise des Rues; Renaissance, La Petite Mademoiselle; Folies Dramatiques, La Fille de Madame Angot; Porte St. Martin, La Dame de Montoreau; Nations, Rosamonde; Ambigu, L'Assommoir; Trolaume Theatre Francaise, La Dispense; Nouveautes, Fatinitza; Cluny, Mandrin; Chateau d'Eau, Jean Bascalle; Athence-Comique, Lequel?; Fantaisies Parisiennes, Le Droit du Seigneur; Arts, Le Petit Ludovic. Gaite and Chatelet closed. At the Grand Opera there was a change of operas.

## One of Woman's Weapons.

The eyeing of women by women is one of the most offensive manifestations of superciliousness now to be met with in society. Few observant persons can have failed to notice the manner in which one woman, who is not perfectly well-bred or perfectly kind-hearted, will eye another woman whom she thinks is not in such good society, and above all, not at the time in so costly a dress as she herself is in. It is done everywhere; at parties, at church, at the theatre, in the street. It is done by women in all conditions of life. The very servant-girls learn it of their mistresses. It is done in an instant. Who cannot recall hundreds of instances of that sweep of the eye which takes in at a glance the whole woman, and what she has on, from top-knot to shoe-ty? Men are never guilty of it, or, with such extreme rarity, and then in such feeble and small-souled specimens of their sex, that it may be set down as a sin not masculine, or at least not epicene. But women of sense, of some breeding, and even of some kindness of nature, will thus endeavor to assert a superiority upon the meanest of all pretences, and inflict a wound in a manner most cowardly, because it cannot be resented and admits of no retort. If they but only knew how unlovely, how positively offensive they make themselves in so doing, not only to their silent victims, but to every generous-hearted man who observes their manoeuvres, they would give up a triumph at once so mean and so cruel which is obtained at such a sacrifice on their part. No other evidence than this eyeing is needed, that a woman, whatever be her birth or breeding, has a small and vulgar soul.

—Morrissey & Hazzard, Steam Printers, having moved to their new and spacious building, No. 22 Union Square, are prepared to execute all kinds of fine job printing at the lowest possible cash prices. Morrissey will call on you. Refers by permission to Hazzard.

—Marie Williams of the Colville Folly troupe, sailed for Liverpool on the 29th, as likewise did Bolossy Kiralty with his wife and child.



# NEW YORK MIRROR

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

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NEW YORK, JUNE 7, 1879.

## Amusements.

WALLACK'S THEATRE—Ada Cavendish. UNION SQUARE—Horrors. LYCEUM THEATRE—H. M. S. Pinafore. STANDARD THEATRE—H. M. S. Pinafore. BROADWAY THEATRE—Sam Devere. GLOBE THEATRE—Closed. PARK THEATRE—Closed. FIFTH AVENUE THEATRE—Closed. NIBLO'S GARDEN THEATRE—Closed. GRAND OPERA HOUSE—Engaged. BOWERY THEATRE—N. S. Wood. BOOTH'S THEATRE—Closed. MADISON SQUARE THEATRE—Pinafore. OLYMPIC THEATRE—Closed. TONY PASTOR'S THEATRE—H. M. B. Venus. HARRY MINER'S THEATRE—Variety. THEATRE COMIQUE—Closed. LONDON THEATRE—Variety. VOLKS GARDEN—Variety.

## MIRROR LETTER-LIST.

Allen, W. L. Hastings, Marie C. Bothwell, John R. Hyde, W. G. Clarke, Lillian Claves Mitchell, Maggie Gordon, Marie Mortimer, Nellie Hamblin, Constance Warde, Fred B. Norris, Chas.

## The Texas Circuit.

The theatrical managers of Texas held a convention not very long ago, and resolved to organize their respective houses into a circuit, and to depute Mr. Evans of Galveston to come North and book attractions. Mr. Evans, who is a very wealthy man, and not at all dependent on the show business, accepted without reluctance the momentous trust, and will make New York his headquarters for the next two months. What success he will attain in booking attractions for the Lone Star State, we do not know. But it will be as well probably for Mr. Evans to understand before he begins operations something which is troubling professionals a good deal just now. It is this: Is an actor safe in accepting an engagement which may compel his appearance in Texas?

As Mr. Evans is confident of his ability to secure all of the best stars and combinations, and as these will include next season fully four-fifths of the accredited actors and actresses in this country, the question becomes one of considerable importance.

It cannot have escaped the consideration of the Texas managers that the brutal, wanton and cold-blooded murder of poor Ben Porter remains still unpunished, unavenged; that professionals in the North have been compelled to contribute money to do what the local authorities in Texas should themselves have done—push the conviction of the murderer Currie; that even now there is no certainty of his being tried, and none whatever of his being convicted; that the lax laws of the State afford no protection to parties traveling within its limits, and that until the present case is settled every professional who goes to Texas takes his life in his hand.

Managers resident in Texas may possibly have become accustomed to the methods of marauders and ceased to give them concern. But actors cannot share their indifference. Men who travel three thousand miles to play do not do so from caprice, but generally from necessity, and they cannot look on stolidly and see one brother actor shot down and another badly wounded without asking at least that the assassin be tried for his offense. It is the lack of justice as well as of law that stands in the way of a very great many professionals visiting Texas.

It does very well for the managers to say that "there is money in Texas, and that actors will go where they can find it." They will—to a certain extent. Besides, it remains to be shown how much money there is in Texas for actors, to seduce them into the experiment of going. There is "money" in Deadwood and Lake Deje for those who are hardy enough to seek it. But we question whether it is sufficient to tempt actors and actresses to subject themselves to the many dangers of those lawless localities.

The MIRROR has no wish to interfere with the legitimate business of the Texas managers, all of whom are its friends, and most of whom are its patrons; but it thinks the lives of actors of more consequence than the booking of dates next season, and it thinks, moreover, that Mr. Evans may as well understand the precise feeling of professionals North, and especially in the Metropolis.

When the managers of the new circuit

can furnish any evidence that murder is dealt with in Texas in the same way that it is in other States, that life is as safe there as anywhere, and protection as complete, the law as well administered and criminals as fairly and as speedily tried—the great barrier to visiting it will have been removed. Until this evidence is furnished, Mr. Evans will experience some difficulty in "filling time" for a State where transportation is high, accommodations bad, halls small, attractions overcrowded, and where, moreover, bad actors thrive and good ones are shot down with impunity.

## Quarterly Nuptials.

Once every three months the announcement is made in some obscure newspaper in the interior that Mary Anderson is about to be married. The name of the other party to the alleged contract is given with much show of sincerity, and the details of the betrothal are hinted at mysteriously. This is done with almost religious exactness. As the lady has been on the stage just forty-two months, it follows that the announcement of her impending nuptials has been made fourteen times. This is in fact the case. When each new quarter approaches, the romancers of the rustic "co-operatives" put themselves in readiness, and the announcement is made. It is usually permitted to travel to the large cities, and is then authoritatively contradicted, and the coiner of the falsehood sternly rebuked. No one knows (or seems to care to know) who starts these reports.

About the time of Miss Anderson's departure for Europe last June (that was the twelfth quarter), some rustic coolly married the lady off to a son of Gen. Fremont. The alleged bridegroom protested that he was married already, and the de jure et de facto Mrs. Fremont corroborated her husband's assertion. As Miss Anderson was at the time sailing on the broad bosom of the Atlantic, toward the grave of Shakespeare and the boudoir of Sara Bernhardt, she was unable to make any contradiction, and the guild of merry reporters were happy for a time. One of them—a Louisville man, and one of the most wanton, barefaced and audacious liars in the land—persisted in repeating the falsehood even after the principals had contradicted it, and, so far as we know, is still carolling his lay.

We have always had a lurking suspicion that Mr. John W. Norton was accessory to the publication of the Fremont story, but it has never been definitely fixed upon him.

On Saturday (May 31) the fourteenth quarter was reached, and the statement took this chaste and airy form:

RUMOR.—It is reported that Mary Anderson recently answered "Yes" to a question proposed by a son of Hon. Dennis McCarthy, State Senator, and that the day has been named.

Now this statement is as devoid of truth as the thirteen that have preceded it. Miss Anderson has no intention of becoming Mrs. McCarthy; and Mr. McCarthy, on the other hand, has no intention of becoming Mr. Anderson.

The fact that the statement emanates from Syracuse, the headquarters of the salt works; that McCarthy pere (the State Senator) is largely interested in the "saline," and the still undeniable fact that salt is a sure preservative for those who are "too fresh," shows that the originator of the paragraph had some method in his falsehood.

We think we discern the deft hand of Manager S. M. Hickey (himself a resident of Syracuse) in the fourteenth quarterly nuptials. Perhaps we do Mr. Hickey an injustice. If so, we shall gladly withdraw the aspersion.

Miss Anderson has no intention of contracting any new alliances. When she does, the gentleman of her choice will not be from the Syracuse salt-works.

We wish, in conclusion, to remind MIRROR readers of the fact that the fifteenth quarter falls this year on September 1, and as Miss Anderson plays that week in Philadelphia, they may expect to hear that her next matrimonial choice is a resident of the Quaker City.

## Mr. Boucicault on the Drama.

In the letter of Mr. Boucicault's which we reproduce elsewhere, from the Spirit of the Times, some very true and timely hints are recorded on the present state and progress of the Drama. The chief of these Mr. Boucicault succinctly shows to be the combination system. But as he does not suggest any remedy for the present state of affairs, his remarks on this point possess very little actual value. All actors admit that the combination system is inferior to that of the stock companies formerly in vogue, but as the power of changing it does not rest with them, all arguments advanced would be thrown away.

Mr. Boucicault's second objection is to the critics, and it is a very valid one. Taken as a class, the critics are a very shallow, callow and pretentious set of persons. Gifted with little real knowledge, and possessed of no training whatever, they write sagely on matters of very vital interest to Art. Mr. Boucicault complains with reason of their

incompetence, and re-echoes in this the feeling of unjust treatment which all professionals, whether high or low, have experienced from time to time.

He devotes a good portion of his letter to defining the status of his various Irish dramas, and concludes by a glowing reference to the talents of Ada Gilman. Miss Gilman has been before the public for a longer period than she would care voluntarily to admit, and while on more than one occasion she has shown herself possessed of much cleverness, she has never done anything to justify the opinion to which Mr. Boucicault gives utterance. He seems to think he has made a discovery. However, the lady will soon appear under his management at Booth's, and an opportunity will be afforded of testing Mr. Boucicault's capacity as a critic. His letter will repay reading, especially from the fact that, having been written to the organ of yachts, studs and field sports, it has escaped the consideration of dramatic people.

## The Harkins Benefit.

To-morrow (Friday) afternoon Mr. D. H. HARKINS, late manager of the Fifth Avenue Theatre, will enjoy a complimentary benefit at that house. It will be participated in by a large number of popular and well-known professionals, and will prove, we have every reason to believe, the fitting and profitable close of his brief, disastrous season.

THE MIRROR would be very glad to say anything additional to what is already known, to the credit of Mr. HARKINS, but happily there is no such necessity. We know him as a very devoted lover of his art and calling, a popular gentleman, a hard worker, and a good friend of the Stage. He has labored faithfully and assiduously for the past four months to make the Fifth Avenue prosperous, but the record of current theatricals shows fewer more crushing failures.

As already shown, this has been due principally to Mr. Harkins' evil newspaper "Jonah"—the same which ruined the late Josh Hart, and brought bad luck to Mack-aye and so many others. Its power to hurt Harkins, however, is now past, and he will not be apt to suffer under its baneful influence again. Still, the time seems fitting to direct notice to the true cause of his failure, to the end that others may not similarly suffer. Some explanation indeed is needed why a man who has held for the past seventeen years positions of the highest dignity and profit on the Stage, should now be compelled to come before the public with the savings of these years gone and ask a benefit at their hands. This is not a pleasant thing to see, and the friends of Mr. Harkins will not have reflections the most agreeable at witnessing it.

On Saturday evening, at the same time that Mr. Harkins closed his season at the Fifth Avenue, Mr. Abbey, who for two years has been villainously assailed by Harkins' "Jonah," closed his season at the Park. It has been one of almost uninterrupted prosperity and successes. We attribute it in a great measure to the manly stand he has always taken against the assailants of the Stage, and the tramps, parasites and fly-by-nights whom Hart's money enabled to traduce it.

Mr. Harkins will have, no doubt, an overflowing house in attendance. His own popularity has not declined. He offers good attractions. Let us wish for him the success that is commensurate at least with his deserts.

MONTAGUE—Spirit of the Times: Montague's monument is again being paraphrased in the daily papers. It is stated that Lester Wallack has signed a contract with William Robinson for a tombstone of white granite, to cost \$1,000, to be six feet in length, two feet high, and about three feet in width, which is to be placed over the grave in Greenwood Cemetery early in June. Montague now lies in the Wallack lot, on the eastern slope of Ocean Hill, and a few flowers mark the spot. Before this money, or anything like such a sum, be sunk in stone, we again call the attention of Montague's friends in this country to the condition of his estate. One executor (Mr. Simons) has not qualified; the other (Arthur Sewell) is Mr. Wallack's son-in-law. The mother and sister of the deceased actor state that they have not received a penny of his money. Lord Newry declares that he has not attached the life-insurance. Nobody can obtain any information as to the funds. Montague ought to have a monument, but his memory ought to be protected and his last wishes respected before \$1,000 is expended in white granite.

—The Fifth Avenue will open under Maurice Grau's management, August 25, with Marie Aimée; Neilson will follow in October; then Paola Marie and Capoul and the Strakosch Opera troupe in December.

—The Union Square will reopen its regular season in October, with a revival of "The Two Orphans." The last piece of Mr. Cazauran's dramatic handiwork has been seen at that establishment.

—Florence Elmore plays Louisa Goodwin in "Across the Continent" with Oliver Doud Byron in Jersey City next week.

## PERSONAL.

TOO BAD—Pinnfore is to be done at the Bowery.

SOTHERN—E. A. Southern arrived on Friday and left on Monday, in company with W. J. Florence and the Duke of Beaufort, for Canada. He returns here in August.

MAYO—Ella Mayo, who is perhaps the prettiest of our many serio-comic vocalists, has returned to town more blooming and in better voice than previous to her leaving here several months since.

ROZE—Marie Roze has finished her opera season in San Francisco by taking a benefit. Upon the day of her departure she was presented with many costly diamonds in behalf of many of the leading citizens of the Pacific Slope.

ALLEN—W. L. Allen will manage the National Theatre, Cincinnati, next season. The National is the largest theatre in Parkopolis, and it will be devoted to melodrama and first-class novelties. John Robinson would like to have Mr. Allen as acting manager of his opera house, but as yet he has not accepted.

IN TOWN—Among the managers now in town are: Tom Davey, Joseph Brookes, Charles E. Locke, R. E. Stevens, John Rickaby, W. L. Allen, Col. Robert Filkins, Charles B. Gristie, E. F. Benton, Thomas A. Hall, R. M. Hooley, Charles Pratt, John Schoeffel, P. H. Lehen, S. M. Hickey, Leon Lempert and Charles Benton.

WARREN—Edward Warren, a gentleman well known in social and theatrical circles, is about to adopt the Stage as a profession. For the past five years he has been connected with prominent amateur companies, and has played several professional engagements out of town. Mr. Warren has youth and good looks, and is said to possess considerable dramatic talent.

MCHENRY—Nellie McHenry, who has made such an excellent impression with Salsbury's Troubadours in The Brook, was born in London, May 29, 1856. Her father brought her to this country when she was but four years of age. He settled in St. Louis, where he entered into business, but disasters came, he lost his property and finally died, leaving his children penniless. Little Nellie, anxious to contribute her mite to aid her mother, and having a decided taste for the stage, accepted an engagement at DeBar's Opera House, in 1870. By the kindness of Lawrence Barrett, she was given a speaking part, and soon made her mark as an artist. She next played in Cincinnati, and then in Chicago, where, while engaged at Hooley's Theatre, she was selected by Mr. Salsbury as a member of his company.

ELMORE—Florence Elmore, a young actress concerning whom report has been strangely reticent hitherto, seems to have met with appreciation in Jersey City last week. One of the local papers says: "Miss Elmore, in the role of Clara Sinclair, thoroughly ingratiated herself into the sympathies and appreciation of the audience, and exhibited very marked dramatic ability. She possesses a sweet, impressive face, full of character, pathos and intelligence. She is capable of rendering parts of a very much higher order than that sustained by her last evening, and it did not take the audience long to perceive the fact that she was the most finished and effective member of the company." The rival local paper said: "Miss Elmore made the hit of the evening. She is a fine emotional actress, and her rendition of the part of Clara Sinclair was absolutely wonderful. She belongs to the Clara Morris school, who have caught the mood of the public, and in a play like Jane Eyre or Miss Merton she would undoubtedly make her name famous." This unanimity of judgment on the part of the two papers is as remarkable for them as it is flattering to Miss Elmore. She seems to have ambition and intelligence, qualities welcome at all times in New York.

CUMMINS—Nellie Cummins is at the Continental Hotel, Philadelphia, very ill. Ever since the shooting affair in Texas her health has been failing, the shock to her nervous system being more than she could bear. Her condition at present is very precarious. She continued to play, however, after the fatal affray until the close of the Diplomacy company's engagement at Chicago, when she came to New York and rested a week. It was the earnest wish of the management of the Warde-Barrymore Diplomacy party that the play should be given by the company in Philadelphia in its entirety, and Miss Cummins, against the advice of her physician, arose from a sick bed in this city and went to Philadelphia, to appear at the Arch as the Countess Zieka. She appeared at every performance, but a physician was always in attendance behind the scenes and rendered such professional services that she was enabled to go through with her part. What time she was not at the theatre she was forced to spend in bed. The Diplomacy company play in Williamsburg this week, but the actress is too ill to accompany them, and her doctor reports she must not move for a week. Miss Cummins says herself that she feels no bodily ill, except that she is weak and nervous. She cannot sleep without having frightful nightmares, which present to her the bloody scene she witnessed in the waiting-room of the railroad depot in Texas.

—Kate Castleton, the alleged English vocalist, has been singing with poor success at Harry Miner's in the Bowery.

## PROFESSIONAL DOINGS.

—W. H. Crane sails for Europe on Saturday.

—Sam Hickey arrived in town on Monday.

—Henry C. Jarrett returned to this city on May 29.

—Lina Tattenborn arrived in San Francisco on May 29.

—J. K. Emmet's brother died in Minnesota last week.

—Eliza Weathersby has cleared \$24,000 this season.

—Louise Pomeroy and W. H. Leake star together next season.

—E. A. Southern opens the regular season at the Park Theatre, September 8.

—William McCoy's benefit at the Grand Opera House on Friday was a success.

—William Singer, business manager for Hermann, has returned from Havana.

—The Rice Surprise Party is to do shortly a burlesque by Bartley Campbell, called West Point.

—Charlotte Thompson is to play an engagement at the Bowery, appearing in Jane Eyre.

—Fanny Janauschek is passing the Summer at Mrs. Lander's cottage, Swampscott Beach.

—Haverly's opera Pinafore company have closed for an engagement at the Arch, Philadelphia.

—T. Henry French sailed from here for Liverpool on the 28th, to be gone about two months.

—Signor Operti is composing a new opera. It is a satire something after the style of Pinafore.

—The Boniface-Graves Soldier's Trust company think something of making a professional trip to Canada in July.

—John Havlin and wife of Cincinnati sailed from here May 31, in the steamer Erin, for Liverpool.

—Rose Lisle left for Chicago on Monday afternoon. She is to play in The Foundlings there.

—Next Monday Gus Williams appears at Harry Miner's.

—Dave Peyser is Charlotte Thompson's agent in New York.

—The Boston Order of Elks has chosen Isaac B. Rich President, and Louis P. Goulard, Vice-President.

—Elliot Barnes has been acting in New England. This is the man who wrote Only a Farmer's Daughter.

—W. E. Sheridan, during his starring tour next season, will play Louis XI., Shylock, and Lagadere in The Duke's Motto.

—It is announced "officially" that Mme. Roze will sail from New York for Europe on June 12, per White Star Line steamer.

—The Salsburys have prolonged their stay in New York beyond the time originally intended, in consequence of good business.

—The Arch Street Theatre sent on to Boston three car-loads of scenery and properties which had been prepared expressly for Revels.

—Alfa Merrill is to succeed Elsie Moore at the Madison Square Theatre in October, if the house continues open after the first week.

—Frank Clements returned to England on May 31, and Alice Harrison and H. J. Sargent sailed from here for the same destination on the same date.

—Signor Ciampi, a young baritone of much talent and promise, is to accompany Carlotta Patti on her tour here next season. The pianist of the party will be M. Ketten.

—Lina Tattenborn has gone to San Francisco. Her milk cart will be drawn next season by a Newfoundland dog, presented to her by Tom Parnellee of Louisville.

—Max Maretzek has signed a lease with the Directors of the Academy of Music for a season of English opera, alternating with Mapleson's. It will begin in October.

—Bartley Campbell has written a new play for Louis Aldrich and Charles Parsloe, in which they will star next season. They do no go out with the Rankins in The Danites.

—Harry Courtaine, formerly of London and recently of San Francisco, is engaged, we understand, for one of our principal theatres for light comedy and character business next season.

—A terrible rumor reaches us that Aaron Appleton has offers of engagement for next season from Jav. Aberle and Josh Hart. Other strong efforts are being made to save Paulding's life.

—Next week at the Bowery will be devoted largely to benefits. Charles Foster's occurs on Tuesday; Ethel Allen's on Thursday, and George Davenport's on Saturday. The season closes on Saturday.

—Madison Square Garden, formerly known as Gilmore's, was opened on Saturday under the management of Messrs. Bosworth, Dodworth, and the brewer Kuntz. H. B. Dodworth is the band-leader, and Signor Liberti the cornet soloist.

—A new dramatic agency has been opened on the easterly side of Broadway, No. 561, a few doors above Seventeenth street, under the management of Clifton W. Taylor. Among the objects of this agency is the originating and writing of playbills and advertisements.



**"The Hunchback" at Wallack's.**

Ada Cavendish evinced very poor judgment when she undertook to play Julia, in *The Hunchback* at Wallack's on Monday night. The memory of Mary Anderson's striking performance is still fresh in the minds of local theatre-goers, while others recall with pleasant recollections Adelaide Neilson and Fanny Davenport in the character. Even apart from these inevitable comparisons, the selection was not a good one, for the part demands a higher order of talent than has fallen to the lot of the English actress.

Miss Cavendish is, frankly speaking, the worst Julia seen on the stage this season. Judged from any point of view, her failure is unqualified. The only wonder is that a manager as shrewd as Theodore Moss should allow her to appear in a role for the proper delineation of which she is so painfully unsuited, and one, moreover, in which she has never achieved the slightest popular or artistic success.

In the first place, Miss Cavendish is much too mature for the young English rustic maiden. Her dramatic intelligence, scant as it is, grasps some of the characteristics of the modern Magdalen, Mercy Merrick, but it is oddly at fault in Julia. A big-limbed, masculine, massive sort of woman, she is powerless to depict the gentle girlhood, trust and tenderness of gruff Master Walter's orphan charge. There is nothing rustic about her, and her comedy is merely that of a hoyden. Julia gathers strength as the play proceeds. Miss Cavendish's lack of it increases in the same ratio. She shows herself destitute of force, and her frenzy finds expression in sundry facial contortions which are as far removed from the true simulation of grief as they are from the drift and dignity of the character. All English actresses have, more or less, the faculty and habit of smiling continually. Precisely what it means no one knows exactly.

Rose Coghlan was wont at the slightest provocation to illuminate the stage with a view of her features under the influence of some hidden and mystic joy. Ada Dynas evinced the same failing, and Miss Neilson has punctuated many a bright character by a running accompaniment of smiles. Indeed, much of the pleasing impression she creates is due to her dexterity in smiling at precisely the right time. Miss Cavendish, however, though no less generous in this particular, smiles in a most unmeaning way, and at the oddest and most inopportune times. The spectacle of a Julia simpering without warrant in the lines, is usual among amateurs, from whom Miss Cavendish first graduated, but among professionals of ordinary calibre it is both a novelty and an innovation. Perhaps no better evidence of Miss Cavendish's helplessness can be cited than the scene (Act IV., Scene II.) wherein she repulses Clifford with the words: "Remember my honor, sir!" The sense of this is obvious enough, but Miss Cavendish misses it entirely. In a spiritless, mechanical way she murmurs the ejaculation unconcernedly, and it goes for nothing with the audience.

After witnessing the rosy, hearty youth, strength and naturalness of Mary Anderson's performance of Julia, Miss Cavendish's labored attempt at the role seems freighted with insincerity and unsuccess. It seems worn, staid and faded—like hothouse flowers from which the fragrance has departed and the stems have withered away.

To say this of Miss Cavendish is not pleasing, but it is just. There are so many excellent and ambitious young American actresses whose hopes and aspirations toward such characters as this are blighted by the tolerance of inferior foreign actresses like Miss Cavendish, that it is really no more than fair to tell the truth about her. It will prove very unpalatable reading to a good many people, who gauge dramatic art from seeing it at Wallack's.

The support furnished on Monday night included two remarkably good performances and one very bad one. The remaining ones were not remarkable. The good performances were contributed by E. M. Holland, who contrived to extract rare fun from Nathan, and Stella Boniface, whose Helen is bright and clever. This actress shows improvement. She won, on Monday, a double recall. Mr. Gilbert is hardly the ideal Master Walter, but he plays it well. Joseph Wheelock is subdued as Clifford, which he plays, as the Chicago critics are wont to say, "with taste, discretion and a fair amount of force." Charles Rockwell was really excellent as Wilford, a small bit, and Harry Lee—whose name, by the way, was judiciously omitted from the bills—as "fresh" as usual. The only really bad performance of the evening was the *Modus* of Mr. Floyd, which offends not from its demands but by its antiquity. Mr. Floyd has outlived the time when he could play boys' roles, and he should begin to realize the fact. The public began to realize it ten years ago. *The Hunchback* was delightfully mounted and brilliantly costumed. Attendance has been poor. To-night (Thursday) Miss Cavendish will appear as Miss Gwilt.

—There is no truth in the report that E. E. Zimmerman, brother of J. Fred Zimmerman, will be concerned in the management of the Broad Street Theatre, Philadelphia, next season, as it will continue under the sole management of John T. Ford and J. Fred Zimmerman.

—Eliza Weathersby and Nat Goodwin, Jr., closed their very successful season on Saturday, playing in Portland, Me.

**"Horrors" at the Union Square.**

It seems to be accepted as a settled fact that coherence is an impossible element in a modern burlesque. The wilder and more incongruous it can be made, the better it pleases. The least approach to coherence makes it unpalatable to the public taste. Accepting this standard as the correct one—which it is not—*Horrors*, as produced at the Union Square last Wednesday evening, will be apt to enlist the favor of a good many well disposed and easily amused people. It is written (or rather perpetrated) by William Gill of the late Colville Burlesque Folly troupe, and is a rather ingenious combination of bad puns, popular music, and a trite nursery tale from the Orient.

Precisely why it is called *Horrors* we cannot say. No explanation of the title has been attempted. It may have reference to the jokes, which have lost their virgin freshness and stability; or to the music, which includes scraps stolen from Pinafore; or to the effect produced by Lewis Harrison's acting; but what is more probable, it is in token of all these combined. At any rate it is a more laughable burlesque than *The Babes in the Wood*, and has the additional advantage of being new, and consequently more pleasing. It was got ready last week in an incredibly short space of time, and the scenery was something remarkable even for the Union Square.

The honors of the acting fall easily to W. A. Mestayer, whose performance of the royal astrologer is a remarkably droll performance. His catch-line, "Let it go no further. Keep it dark!" "took" immediately. In Mestayer Mr. Rice has secured a good comedian. Willie Edouin as Hans is not as funny as usual. This is due to the barrenness of the character, and to the most manifest impossibility of doing anything with it. The burlesque dance introduced in the second of the two acts is a very, very old bit of "business," but when done as well as Edouin does it, it is always acceptable. It provoked, of course, considerable applause. H. E. Dixey is very amusing as the Rajah. He makes of him an Irishman, and a crabbed and sententious one at that. Lewis Harrison is really a bad actor, and the more one sees of him, the more one is impressed with the fact. He may do for San Francisco, but he is not in place in New York.

The ladies of the Rice troupe were for the most part excellent in their respective roles. Lina Merville is delightful as the Prince, and looks as pretty as—well, as a member of the *Surprise Party* ought to look. Eugenie Paul, a small-voiced, comely little lady, who seems to have adopted the burlesque business altogether, played Zohi, and Jennie Calf Zoho. Marion Singer makes quite a feature of *La Jolie Housekeeper*, singing admirably, and acting with rare grace and taste. Marion Elmore is not out of place as Zaidee. Louise Searle is quite lost sight of as Begum D'Lite, and might as well be out of the cast for the very scant opportunity she has of distinguishing herself in it. Miss Searle made an effort at singing on the first night "Comin' through the Rye," but it met with no response, and she wisely desisted from the Lowland refrain. Alice Atherton does not appear in *Horrors*.

Attendance this week has been good, considering the weather—and the theatre.

**Obituary.**

Tom Bartleman, famous for two generations as a basso singer in English Opera, died at his residence, No. 49 West 13th street, on Sunday, from internal hemorrhage, occasioned by an accidental fall at the Fifth Avenue Theatre, while rehearsing the *Spy* in the first act of *Fatinitza*, several weeks ago. Mr. Bartleman was born in Glasgow, Scotland, but removed when quite young to Newcastle-on-Tyne, England. After a brief experience as a batter, and a longer period as double-bass player in a local orchestra, he went upon the concert stage, under the auspices of Rae, the well-known concert director of that time. His fame soon reached London, and he was engaged at Her Majesty's Theatre, where he was the original Little John, in Farren's successful opera, *Robin Hood*.

When *Macbeth* was revived at Drury Lane, with Locke's music, he was the Hecate, and, in fact, for more than thirty years he was a most prominent figure on the English operatic stage.

At the first opening of the famous London Alhambra he was its musical director, and was known as a concert singer throughout Great Britain. Mr. Bartleman came to the United States with Parepa-Rosa in 1871, and took a prominent part in the successful season of that lamented artiste. He sang with her in all the operas of her extensive repertoire, and achieved marked popularity. As the King, in *Maritana*, Ferrando, in *Il Trovatore*, and Devilshot, in the *Bohemian Girl*, he became very popular. His last appearance on the stage was as Dick Deadeye, in the production of Pinafore at the Fifth Avenue Theatre.

Mr. Bartleman organized and trained the famous corps of Madrigal Boys, who proved so successful a feature in Leo and Lotis at Niblo's, in the gorgeous pageant of Henry V., at Booth's, and on the Summer excursions of the Plymouth Rock a year or two ago. Although Mr. Bartleman had at one time an ample competence, he died a poor man. He leaves a widow.

—Mrs. Zella Seguin is to be the Carmen of a new English opera troupe under Max Maretzek.

**THE SEASON IN PHILADELPHIA.**

WHAT THE QUAKER CITY MANAGERS HAVE TO SAY ABOUT IT.

WALNUT.—The Walnut Street Theatre has made much money. The most successful productions were *The Exiles* and *The Trip Around the World*, both of them given by the stock company, and the manager pocketing the profits without the intervention of the claims of any star. The most successful star that has appeared—successful in a financial sense is meant—was Fanny Davenport. Reports agree that she played during her last week to more money than was taken in at any theatre in the city in any week of the season, the grand opera season at the Academy alone excepted, and one who knows whereof he speaks, remarks that the receipts of the second and last week of her engagement were \$6,840, while one, who should be higher authority, says the week's return was even \$8,000. Mr. Goodwin, speaking for the Walnut and Park, is not certain what he will do, but remarks sententiously, "I will be in line with the best of them when the season opens." The arrangements by which Mr. Abbey, of the New Park, Boston, and Park, New York, is to be interested in the Philadelphia Park Theatre, have all been completed.

BROAD.—The South Broad has been very successful. In fact, much money was made with every attraction, except Heller, who opened the season, Collier's Celebrated Case company, *The Sorcerer* and the return engagement of the Hess English Opera company. Mr. Zimmerman, speaking for himself and "partner John," says: "The usual Summer cleaning up and putting down new carpets and so forth, will be the programme for the next month or so. We will open in September."

NORTH BROAD.—The North Broad Street Theatre is only a trifle ahead. Trial by Jury, Pinafore, and *Contrabandists*, were the only paying productions of the year. J. C. Crossy says: "I haven't made a barrel of money but I have demonstrated that I can get the patronage if I offer the attraction, and I can do that." Rumors as to a new theatre for Mr. Crossy hang fire just at this time, although it is said to be quite on the cards that a new one will be built for him in time to be opened in September.

PARK.—The Park was opened by Mr. Goodwin as a legitimate theatre so late in the season, when attractions were hard to get, that it is not fair to classify it at all.

CHESTNUT.—The Chestnut Street Theatre is understood to have had up-hill work of it until the revival of *The Merchant of Venice*, in February, but from that time until the season closed, three weeks ago, the business was always good, and Mr. Gemmill reports a much better state of affairs than marked the condition of the house at this time last year. Gilbert's *Engaged* achieved an almost instantaneous success, and had a long and very profitable run. A Scrap of Paper was little less successful. The Mordant-Evans party played a fair season. Adele Belgarde lost \$1,500. Mr. Gemmill will, next season, have one of the very few stock theatres in the country, and he will, as hitherto, ignore the star system. Having made up his mind as to the merit of the plan he has pursued before, he says: "I shall engage for next season the very best people in the profession, and it will only be because my judgment is at fault if I do not have the best company in the United States. I shall produce the same kind of pieces in the same way as I have done during the season just closing, and I am sure the result will be the best."

ARCH.—The Arch has done fairly—no more. A few engagements like that of Haverly's Minstrels were very profitable, but in the main business averaged poor. The new management has achieved rather better luck than its predecessor.

MINSTRELS.—John L. Carnecross reports that his house never had such a prosperous season, and the company while traveling made more money than it ever did before. "Next season we will open in August, with the old favorites and a strong company."

Next season promises to be very active. While everything is apparently in a state of rest about the theatres, the managers are really most busily engaged. Contracts are being made for next year's attractions, and the spirit of rivalry is rampant. The sharpest competition is between the managers of the Walnut and the South Broad for stars. So far few attractions have been booked. The South Broad will present, however, Sothern, Jefferson, Booth and Clarke. The Arch will play all the combinations Manager Mendum can obtain. Speaking for the future of the theatre, that gentleman says: "I will go into the market for every attraction in the country that is first-class. I will not have anything that is second rate under any circumstances, and the tone of the theatre shall be maintained by only offering the best."

C. R. Gardiner has been so successful in San Francisco that he has determined to prolong his stay there, which was to have terminated on Monday. His agency business goes on just the same here, under the management of W. H. Brown, who has shown peculiar fitness for the position, and has gradually enlarged it since Gardiner's departure. He has now nearly all the responsible managers in the country on his books.

—Alice Harrison stars next season in B. E. Woolf's new play. John Rickaby will be manager and part proprietor.

**THE SEASON IN BOSTON.**

WHAT THE VARIOUS HOUSES HAVE DONE THE PAST EIGHT MONTHS.

The regular dramatic season in Boston may fairly be said to be over when the theatres which engage permanent stock companies give to the managers thereof leave to go wherever they will. The term of absolute dulness in the theatres of that city is generally very brief, and this year is not likely to bring an exception to the rule; nevertheless, as a season must be held to end somewhere, its close may very properly be dated last Saturday, when both the Boston Theatre and the Boston Museum ceased to need the services of the regular companies secured for 1878-79. At the Park Theatre, which was only opened this Spring, one of the most attractive bills of the season, *The Banker's Daughter*, is being given by the Union Square Theatre company, and the house, with the Globe Theatre, also independent of stock companies, as such, will doubtless enjoy a generous patronage as long as it is open to the public, this Summer.

The Boston—the largest of the city theatres, and one which has proved profitable property in years past—has made but little this season. Neither the *Two Mothers* nor *Cosette* had power to draw, although they were magnificently put on the stage; while *The Exiles* did not prove a winning card, as was expected on its revival. But the worst failure of all was *Andre Fortier*, Victorien Sardou's absurd production, which with all the fine scenery and devoted effort lavished on it, could not save it from utter failure. The star engagements have been less successful than usual also, though Mary Anderson did quite well.

John McCullough played a poor one. Pinafore proved a wonderful pecuniary success, and went far toward retrieving some of the losses of the earlier parts of the season. *Fatinitza* was produced on Monday.

The Museum, which for a year or so had seemed to lack full appreciation, began the year successfully, and good fortune has generally attended it. Manager Field's judgment in introducing Pinafore to the American public has been justified in many ways, but in none more satisfactory to himself, doubtless, than in the successful run of the piece at his own house. The strength of the Museum company was well tested this season, when two parties were "on the road," and yet the home performances were given attractively and well. The *Little Duke*, because of its tameness, fell flat, and *Puss in Boots* did not seem to have the elements of popularity; but otherwise, there has been a very fair degree of success attending the Museum performances. Less has been seen of Mr. Warren, Miss Clarke and some other favorite artists than many wished, although My Son displayed their abilities admirably. Mr. Crisp did not take Mr. Barron's place in the affections of Boston theatre-goers, and the leading man of many seasons will be cordially welcomed back at the opening of the next theatrical year; but next Summer, if all goes well, there will be great improvements.

At the cosy little Gaiety, the doors of which were first opened to the public October 15 last, success has quite steadily attended the management, but few of the engagements proving unremunerative. The Salsbury Troubadours in *The Brook*; Den Thompson in *Joshua Whitecomb*, and Pinafore by the Laurent company, have been the most attractive bills presented. With a liberal management, a moderate scale of prices, and good fortune in being able to have but small rental and house expenses, the Gaiety has proved a source of profit to the management. The poorest engagement was that of the Mackay Criterion company.

The Globe, under John Stetson's management, has given a succession of attractive entertainments at moderate prices, and the public support has been very fair on the whole. Stockholders, right holders and lessees have had all their share in making the management rather difficult; but the Globe has well kept its place, and under present management and reasonable conditions in the future, a decided success may be looked for for the season of 1879-80.

Bad fortune has been with the Howard Athenaeum. The combination of the legitimate with variety failed to be satisfactory, in spite of as earnest work and faithful effort as that put forth at any theatre in town. There has been too much "Jonah." With the advent of the late Josh Hart to the helm next season, a change of affairs is scarcely to be looked for.

The new Park has been uniformly successful. Lotta opened the house April 28 with *La Cigale*, and since then it has enjoyed a run of almost uninterrupted prosperity. It will remain open all Summer.

One feature of the season has been the paucity of ambitious amateur ventures. These have been made chiefly on the stage of the Boylston Museum, a variety house which gives one evening in the week to aspirants for histrionic fame, and which has kept going through changes of management, the last of which is likely to place this house on a sure financial footing, and gain success as a regular variety establishment. Of pretentious tragedy performances by amateurs there have been scarcely any.

—The season at the Park Theatre closed on Saturday night. It has been altogether successful. Lotta, Aimee, and Crane and Robson played the best engagements. Engaged had a successful run. The house will remain closed during the Summer.

**Rowe versus Hickey.**

On Tuesday night, at the Union Square Hotel, S. M. Hickey, the Syracuse manager, drew a pistol on J. H. Rowe, the actor, intending to shoot him. He missed fire.

It seems that about six months ago Hickey engaged Mr. Rowe and his wife as members of the Genevieve Ward combination, then traveling under his management in New York State, Canada, and the East. The term was for six weeks, but at the end of two weeks Rowe received the following:

BUFFALO, DEC. 31, 1878.

MR. J. H. ROWE AND WIFE: On account of discouraging prospects for our business, I am compelled to close your engagement on Saturday night at Hamilton. Will hand you fares at that place to New York.

Sorry that we can't profitably continue, I remain, yours truly, S. M. HICKET. Shortly after the receipt of this curt notice Mr. Rowe, through his lawyers, brought suit against Hickey for violation of contract. They did not meet until Tuesday, when the matter being recalled, a quarrel ensued, Hickey being the aggressor. Mr. Rowe has been unable to collect the salary he claims is due. The affair created quite a stir on the Square on Tuesday.

**"Neilson's American Rival."**

From the Star: Advertising Rates, 30 cents per line; Reading Notices, \$1. per line; Obituary Notices (ordinary length), 25 cents each insertion; Situations Wanted at reduced rates.

Miss Alfa Merrill, a young lady of New York society who made her debut at the Fifth Avenue Theatre last season with the greatest success, has been engaged by Mr. H. J. Sargent (famous, theatrically, as the manager for two successful seasons of Mme. Modjeska) for a summer season in Liverpool, London and the British provinces. The lady is highly talented, and has refused offers of stock positions in the Union Square and the best theatres in the city. It is her aim to be a star of the caliber of Neilson, in whose repertoire she is very well versed. Mr. Sargent expects to bring her back to this country in the fall, and to play her in rivalry with the famous English beauty, confident that she will lose nothing by the comparison, especially after having been indorsed by the judgment of London.

The American girl is to be taken across the water in order that she may be submitted to the same critical standards that the English actress has passed, and that she may thus have a fair start in an American tour next season with the foreign beauty. It is possible, however, that the fair American may take London by storm with her beauty and talent, and there may be simply an exchange between England and America of Adelaide Neilson for Alfa Merrill. This would be poetic and artistic justice. It is to be hoped, however, that the Brits may let the American girl off to come back and have out her match in rivalry with the English beauty.

[\$33. Paid.]

**Philadelphia's Favorite Vocalist.**

John E. McDonough has made Philadelphia his home for forty years, and knows no end of people, and is himself extensively known. Several times he has had fortune almost within his grasp, but until he became the manager of Annie Pixley last year, his share of success has not always been substantial. Last fall Annie Pixley took up the role of Josephine in Pinafore, and McDonough, not to be idle, engaged himself to play the Boat-swain, a part his conspicuous absence of musical talent rendered him singularly unfitted for. His voice is strong, however, and he made all the noise necessary. One day Hughey Dougherty, the negro minstrel, whose voice does not rival the lark's, met him on the street and said:

"John, I heard you in Pinafore last night. I thought I had more nerve than anybody who tries to sing and can't sing at all, but you are worse than me. I want you to come and take my cake?"

"Can't I sing to suit you?" replied McDonough. "I know I can't sing much, but how d'ye expect a fellow to sing with a bloody lot of tenors yelling right into his ear? I can't do it; neither can you."

Not long after John called his musical coach to him, a young gentleman named Howard, and said: "Howard, why is it that the orchestra can't keep with me? When I sing they go all to pieces."

"Why, Mr. McDonough, the orchestra are all right; they have the music before them," answered Howard. "It is you that sings half to three-quarters of a note higher than they play."

"Half to three-quarters!" shouted John, in disgust, "why, you don't know my voice; I can sing six notes higher, if I want to."

—Manager J. S. Crossy of the North Broad Street Theatre, Philadelphia, has already engaged for his new theatre next season Ella Montijo, Laura Joyce, Louise Leighton, and Messrs. Clarke, Allen, Lang, Seymour, and North.

—On Saturday evening last, when *The Foundlings* received its final performance at the Broadway, it was found that all the parts—save Beaupre, Margot and the Abbe St. Pierre—had been stolen. Diligent search failed to show their whereabouts. Miss Lisle thinks it probable that an attempt will be made to pirate the piece.

—John E. Warner, perhaps the smartest agent on the road, is in town after a successful tour with Eliza Weathersby. He is re-engaged for next season.



## London Correspondence.

JUNIOR GARRICK CLUB,  
LONDON, MAY 22, 1879.

When I wrote you last week I am shivering with cold, and to-day I am perspiring profusely with heat. At the theatres, however, in spite of the sudden warmth, the attendance continues to be unusually good; which, considering the terrible and long continued depression of trade, is, to say the least of it, remarkable. At the Lyceum money is turned away nightly, and if one wishes to book a reserved seat for Byron's *The Girls*, he has to do so six weeks in advance.

Last week the weather was particularly inclement, and as a consequence opera fared badly at Her Majesty's, which possibly may account for the sudden indisposition of Mme. Etelka Gerster—who, by the way, is a great favorite here—and Mme. Christine Nilsson. Curious, is it not, how frequently prima-donnas take ill when business is bad? On Thursday Adelina Patti appeared at the Royal Italian Opera in Dinorah, a part usually identified with the brilliant but erratic genius of Ilma di Murska, whose rendering of the shadow dance and song will long be remembered as one of the most memorable events in operatic annals during the present century.

You Americans seem in a fair way to carry all before you both on and off the English stage. In the field, Parole has had it pretty much his own way, and in the concert hall your debutantes have recently been carrying off the best of the laurels. Even the Shakespearian celebration could not come off without a Yankee journalist, in the person of Miss Kate Field, coming to the front and reciting—which she did admirably—the *Memorial Ode*; and to crown all, here we have the American tenor, M. Candidus, creating quite a sensation in musical and art circles by the purity of his voice and the grace of his execution. Last season M. Candidus appeared only once, but acquitted himself so well that quite a crowd of musical notabilities assembled on Saturday last to hear his *Florestano* in *Fidelio*. The part is not a "star" character by any means, but it requires a highly gifted musician to sustain it adequately, and no one who heard your gifted countryman could question his right to rank very highly. Mme. Pappenheim's *Leonora* was also greatly admired, as indeed, it richly deserved to be.

By the time this reaches you, Mr. Sothorn and party will have found their way to Delmonico's. Good luck attend them; they are three jolly good fellows as it is, and "Billy" Florence won't spoil the company. Talking of Sothorn, by-the-way, I may mention that he will be joined sometime in August by a brother comedian, and a very capital comedian too, Mr. Blakeley, formerly of the Prince of Wales' Theatre here. He has been specially engaged by Mr. Sothorn to support that gentleman in some new and hitherto unproduced plays, by Gilbert, Byron and Albery respectively. Albery's piece is an adaptation from the French; Gilbert's is one of those dainty, mildly satirical mythological studies in which he delights, and for the motif of which he has frequently to thank Mme. de Genlis; and Mr. Byron contributes two domestic comedies which are highly spoken of by the select few who heard them read.

While Sothorn has crossed the pond to recruit his health, poor Miss Neilson (Adelaide) is seriously ill and her medical advisers have peremptorily ordered her to quit work completely. She leaves for the Continent in a few days, and her reappearance on the Metropolitan stage has been postponed sine die. I saw her the other day and she looked painfully pale and thin. Meanwhile her part of *Julia* is played—and played very well—by Miss Pateman.

Another performance that has had to be postponed is Charles Reade's version of M. Zola's *L'Assommoir*, which the adapter has rechristened *Drunk*. It was to have been presented last Monday, but has been postponed to Whit-Monday, June 2, which is Bank Holiday. Immense pains have been taken, and no end of money spent, to insure a successful run, but I doubt if a consummation so desirable will be obtained. Cockneys, with all their failings, do not like soap-suds and dirt, and that is pretty much what the author of *Never Too Late* to Mend wants to thrust down their throats. However, we shall see; only remember, that if *Drunk* turns out a failure, your correspondent "told you so."

I see, writes the lively gossip of my friend, the Hornet, that the Lord Chamberlain has at last made up his mind to permit the Comedie Francaise to play Dumas' *Demi-Monde*. This is as it should be. Yet I should like to warn enthusiasts who have gloated over *La Dame aux Camélias* that *Le Demi-Monde* is a very different kind of story. Clever as it is, from a certain standpoint, it is not likely to prove very popular with English audiences. Its length is inordinate; it is full of endless conversations that on this side of the water will be considered tedious; and the speakers develop their ideas with a patience and an analytical precision that will frighten the admirers of Mr. Byron's *ent Joe Millerisms*. The plot, moreover, which simply deals with the unveiling of an adventurer, will scarcely be held on this side of the Channel strong enough for so long a play, while the character of the hero, Olivier de Jalin, in spite of his technical rectitude, is tainted with what will be considered here a certain shabbiness, since he is occupied for five long acts in bounding down a woman he loved before the curtain rose.—W. S. G.

## NEW YORK AMUSEMENTS.

## Madison Square Theatre.

On Monday evening the public was favored by a new Pinafore at the hands of the Saville English Opera company, and, although the weather on the two first nights was abominable, yet the little theatre was very well filled. At this late day a criticism of the much-played opera seems almost superfluous, considering how many companies, good, bad and indifferent, have produced it. Still, a few words of commendation are due to the manner of its rendition at the above theatre. The acting and singing are both very good, although the house is too small for its proper production by this excellent company. Miss Lillian Bell made one of the most charming and tuneful of Josephines, her voice being sweet and well cultured, thanks to several years' study abroad. Miss Flora Barry, as Buttercup, was very satisfactory; the only possible fault to be found was her comparatively demure acting of the part, a fault easily pardoned when we recall how many of her predecessors have leaned in the direction of coarseness, not to say vulgarity. In the second act she introduced Sullivan's "Lullaby," which was so sweetly and sympathetically sung as to earn a double encore. The introduction of this delightful moreau would be out of place by any other character, but the incongruity may be passed over when the bumboat-woman's previous career as a baby farmer is considered, although that class usually employ paregoric in place of lullabies for their little waifs. Miss Burton, as Hebe, was as pretty and saucy as any Hebe should, could, or would be.

Among the gentlemen, Mr. D. V. Bell was one of the best of Admirals, introducing some new "business" which was very effective, while his well-trained baritone voice added greatly to the musical success of the opera. Mr. Bell's costuming of the character was perfect, every detail being in perfect keeping. Messrs. Cooper, Pfau, Benitz and Kammerlee were very good, nearly every one of their numbers, as the Captain, Ralph, Deadeye and the Boatswain respectively, meeting with a deserved recall. The chorus and orchestra were a trifle too strong on the opening night, but on the succeeding performances, when they were able to gauge the acoustic limitations of the theatre, these defects disappeared.

The stage was well set, but its area is too limited for much display. Taken as a whole, this production of Pinafore is one of the best we have had in the metropolis and it is a matter of regret that this really good company should have only appeared here at the far end of the season. However, the public never seem to weary of Messrs. Gilbert and Sullivan's great success, and, notwithstanding the heat, we predict a success for Mr. Saville's very clever company of artists.

A very good house greeted N. S. Wood at the Bowery on Monday night. He appeared in *The Boy Detective*, a piece which allows him opportunity for some good, artistic work. The play itself pleases an audience measurably. The boy detective's roles suit N. S. Wood exactly. There is to be noted, in the playing of this young actor, a steady and constant growth in methods. He is becoming more natural, quieter and more intense. A good deal of his early exuberance has worn away, and dramatic strength has come with experience. In the *Boy Detective* he assumes various characters, and he does them all equally well. This shows a versatility so closely allied to that power which compels popularity, that it is really a very desirable trait. Wood does justice to these several parts, and whether as the torn newsboy, the ancient mariner, the shrewd detective or the high-born son, he is seen to constant advantage. The *Boy Detective*, as a piece, contains more incongruity than sense, and more sensation than either. There is much drivel and a good deal that is old and worn. But it pleases a promiscuous audience, and herein lies its attraction. The star was called before the curtain after each act, and rapturously applauded. His performance in the play is not as good as in *Poor Jo* or *Hamlet*. Those parts allow a greater breadth of treatment and graces of reading not possible in the present piece. But *Poor Jo* is too mournful and abject a tale of inevitable sorrow to enlist the sympathies of an audience, and *Hamlet*, as the world (of managers at least knows), must be uncommonly well played to "draw." The support by the Bowery company is, of its kind, fair enough. J. P. Winter, Charles Foster, Katie Glassford and Ethel Allen sustain the leading parts, and do them, in the main, well. To-morrow (Friday) Master Wood has a benefit, when he will present a new piece.

Although Pinafore has run a hundred nights at the Standard, it has never received better treatment than it is having now at the hands of Manager Henderson's reconstructed company. The combination of lady singers is by all odds the strongest yet seen in New York. Estelle Mortimer is unquestionably the best and brightest Buttercup ever on the New York boards, and Catherine Lewis, besides singing the part of Josephine superbly, acts it with grace and spirit. May Livingston, the Hebe, is a remarkably pretty little actress, and sings and acts the part with such an absence of effect that it is simply delightful. George Gaston, who played the character at the Lyceum, is again seen as Sir Joseph, and R. C. White plays Captain Corcoran. The remaining roles are distributed as follows: Ralph Rackstraw, Wallace McGreevy; J.

Deadeye, F. A. Parmenter; Bill Bobstay, A. Holland; Bob Becket, J. Closter; Tom Tucker, Master H. Montgomery; Tom Bowline, H. Siebert. The chorus remains the same as formerly.

Sam Devere appeared at the Broadway on Monday night, before a discouragingly poor house, in Jasper, a sensation drama of mild interest, by Frank Rogers. It affords good opportunities for the appearance of Devere in some of his popular specialties. How clever he is in these, the New York public already knows. Mr. Devere was well received on his appearance. The support was, in the main, quite fair, especially Ogden Stevens, W. H. Lytell and Laura Wallace. Nellie Sandford, however admirable as an actress, is a decided failure as a vocalist, and her songs in Jasper could be omitted to the advantage of the piece. Devere is an excellent and popular performer, and will be apt to do a better business during the remainder of the week.

This is announced as the last week of Pinafore at Haverly's Theatre. Seldom has an opera been mounted in a style of such thoroughness, and seldom have roles been better sung. Castle as Ralph Rackstraw, Turner as the Captain, Laura Joyce as Buttercup, Annis Montague as Josephine, and Henry Peakes sing superbly their roles. The last opportunity of seeing the opera should not be disregarded.

Engaged was played at the Grand Opera House on Monday night to a moderate house. All of Mr. Abbey's company appeared in their original roles, Mrs. Booth renewing her success as Belinda. We think the piece unsuited to the West side. It will run this week and next. Then the house closes.

The Park and Fifth Avenue closed on Saturday night. The Globe, Booth's, Niblo's, and Olympic have not reopened.

## Wallack's Western Tour.

The Herald of Sunday contained the following letter from J. H. Haverly:

NEW YORK, MAY 31, 1879.  
A paragraph has been floating about the newspapers implying that Lester Wallack's recent engagement with me at the West has been an artistic and pecuniary failure. Simple justice to an accomplished artist, in whom New York takes a just pride, requires that the impression created by this paragraph should be corrected. The facts are these: At Cincinnati, owing to certain local causes, Mr. Wallack's business was not as large as his unquestioned ability gave me the right to expect. At St. Louis, however, despite hot weather, the audiences were large and appreciative, while during the two weeks' engagement of Mr. Wallack at my theatre in Chicago the business has been largely remunerative, and the impression created by the distinguished star has justified my confidence in the artistic sensibilities of Chicago audiences. I desire to have it known that, on the whole, Mr. Wallack's engagement with me has been a complete success artistically, and has remunerated me fairly well for the risk I took. Of one thing I am sure, I shall be happy at any time to duplicate the engagement with Mr. Wallack whenever it shall suit that gentleman's convenience to play again in the Western cities. Very respectfully,  
J. H. HAVERLY.

Mr. Haverly is quite right to come to the defence of Mr. Wallack; but the fact cannot be disguised that his Western tour has been from every point of view an unqualified and unmitigated failure. The "local causes" in Cincinnati were higher prices than people would pay to see Mr. Wallack. The St. Louis audiences were appreciative, but no more so than the manager—who lost \$1,000 in a single week of Wallack. That the business was better in Chicago is due much more to the name of Haverly and the prestige of his theatre, than to any popularity or success on the part of Mr. Wallack.

## Lester Wallack in Chicago.

[From the Inter-Ocean.]

If there was before any question as to the superiority of Mr. Wallack as a comedian, the admirable manner in which he portrayed Hugh Chalote effectually dispelled doubt. From the initial saunter on to the stage from behind the trees in his nonchalance and semi-philosophical, wholly blasé conversation, to the concluding effort in the discovery of his love for Mary Netley, the peculiar power he possesses held sway over his auditors. His mannerism, the result of careful study and long experience in the interpretation of these difficult and somewhat capricious roles, is infectious, and provokes mirth even when not intensified by speech. The keen perception of delicate effect, the readiness to avail himself of every incident of expression or situation; the natural sniveler in mode; the facial revelations, are all qualities of artistic finish brought to bear in the varying phases of his action. In the forms of his realization there is a graphic portraiture that is no less manifest in the modified and secondary touches than in those where a greater definiteness is presented to the audience. And, happily, none of these touches seem to escape the acute perception of the audience, as many times they awakened appreciative applause. In the final act, for instance, where he counterfeits the pain one is presumed to experience in straightening a limb suffering from a wound, he awakened roars of laughter.

## Mary Anderson's Narrow Escape.

[From the Star of Sunday.]

Alfa Merrill will star next season under the management of an able and well known local agent. Her chief piece will be Mr. A. Gordon's new play, *For Sybil Warrington's Sake*.

T. M. Croft of Her Majesty's Opera company has been re-engaged by Col. Mapleson and business agent for the season and will soon start for San Fran-

## Dion Boucicault on the Drama.

[From the Spirit of the Times.]

The condition of the theatrical world was never so confused as it is at present. Its system has undergone a revolution, in the midst of which it is now suffering. Twenty-five years ago the leading New York theatres were in the hands of James Wallack, Mr. Burton, Mr. Mitchell, and men of great experience, of good judgment, actors of great merit. Now our theatres are, for the most part, rented by speculators, persons of little capacity, box-office managers, having neither artistic nor literary capacity, or judgment; who buy pieces as they would buy liquor—by the brand—and choose actors in the like manner, having neither read the one, nor seen the other.

The result of this process has been to disorganize the stage, and throw it into disorder. Excepting Mr. Wallack's company there is not, and has not been for years past, any troupe of performers in New York worthy of the name of a company. A company does mean not a list of popular names, but an artistic composition of actors each in his line of business. There is no such combination in existence now, excepting Wallack's, and that company is incomplete.

The profession has fallen into such disorder that the managers of theatres throughout the Union have resolved next season to engage no companies at all, but will job their houses to "combinations," or traveling companies that play one or two pieces. This system is destructive to the art of acting, for the rising generation of artists will play one part per year. They will not have a familiar audience, but change their public every week. There will be no emulation, no pride in success. They will be mere hacks attached to a perambulating booth. If any "star actor" will speak of his experience, he will say that by constant repetition of one part the artistic power becomes blunted. Mr. Jefferson in *Rip Van Winkle* and Mr. Booth in *Hamlet* find great trouble in forcing their spirits to the level of these characters. I hear that the performers in *Our Boys* in London became so stupefied by repetition that the performance was at last a painful exhibition of dullness.

How will it be with actors of less power, when "cribbled, cabined, and confined" in a "combination"? Why, their minds will be paralyzed.

I still maintain the opinion that the press exerts a mischievous influence over the stage, when it might be of great service. There are many very able men on the journals, but they seem to exert their minds rather to write smart articles than to dive for the truth. They will praise a bad actor because he is a good fellow off the stage, and allow their prejudices not only to color but to shape their opinions. If we read the five or six morning journals on the morrow of a performance, we shall find one recording a success, a second reporting a failure, a third praising an actor, a fourth declaring him detestable. There seems to be no standard of excellence. If the public were permitted to exercise their faculty as a jury, and the journalists would record the verdict, then each writer might dissent or assent, according to his judgment, giving his reasons for the objections. But, as it is, the press is but a mob of opinions, capable, like all mobs, of doing damage, but not capable of doing good, because they are not organized and disciplined, being under no guidance or law.

The drama is now but a "scrub" race. There are no great events possible because there are none open, either to author or actor.

It has been said that my Irish dramas are like each other. There is not the remotest resemblance between them either in character, plot—that is, neither in features or shape. It is the easy fatuity of criticism to talk in this off-hand way. The leading characteristics of the Irish people are their unselfishness, their self-sacrifice, their unconscious heroism, and the absence of sensuality in all their passions. When I wrote *The Colleen Bawn* I invented the Irish drama. It was original in form, in material, in treatment, and in dialogue. Arrah-na-Pogue and *The Shaughraun* were as much like *The Colleen Bawn* as one picture of Landseer is like another.

Those who say I took either the characters or the action of the play from Gerald Griffin's "Collegians" had better read that novel before they commit themselves to misrepresentation—that is, if they care whether they speak the truth or not. Self-sacrifice is the leading feature in this play. Mrs. Cregan is willing to sell herself for her son's sake; Anne will marry a man she does not love to bestow her fortune upon him and save him from ruin; Danny Mann, a weak, hectic boy, a spaniel that follows at his master's heels, commits a murder out of love for him; Eily makes the supreme sacrifice of all.

Now, Arrah-na-Pogue is a romantic, not a domestic drama, intended to show the extreme purity and the absence of sensuality in the most passionate love. *The Colleen Bawn* is a wild flower; Arrah is an emerald—and the plays are as like one another as a violet and a jewel. The dialogue in *The Colleen Bawn* is soft, pathetic, or humorous. The dialogue in Arrah is keen, brilliant and witty.

Shaun is a sentimental character; he is rarely consciously funny. Not so is Myles. Norah and Eily are diametrically opposite natures. O'Grady is a type belonging to the highest form of comedy. More truthful to nature than Sir Lucius O'Trigger—he is an Irish gentleman in the grandest sense of the word, simple-minded, noble-hearted, with a

detestation of meanness, which God has sculptured on the hearts of the noblemen of that race. He is the Sir Roger de Coverly of Ireland. As a portrait he is worth all the sketches of character to be found in either *The Colleen Bawn* or *The Shaughraun*. It is such heads of families that produce such devoted servants as Kerry.

The *Shaughraun* was intended to illustrate the "unconscious heroism" of the Irish character. When Conn disguises himself in Robert Ffolliott's clothes, and attracts the shots intended for his playfellow, while Robert escapes, the vagabond perceives only the fun of the position, and triumphs in the success of a trick, never heeding or caring for the risk or the wounds, unconscious of any heroism.

The action of Arrah-na-Pogue is singularly bald of incident. Indeed, the plot ends at the termination of the first act. The remainder is not a progression but an attitude. The characters discuss what is to be done, in the emergency, and that is all. But in *The Shaughraun* the action is a chain of incidents, following one another with the rapidity of file firing. All is action. There is no discussion. Conn, unlike Myles and Shaun, has no sentiment, but is an overflow of animal spirits; he means fun, and enjoys it.

The character of Harvey Duff was drawn from life, being in action and in word the counterpart of an Irish detective, who had precisely the same experience, and fell a victim to popular execration and revenge.

Those who, misled by the school of drama I have invented, and hearing the brogue generally spoken by the characters, declare the plays exhibit sameness, are skin-deep critics, or, perhaps, they may be the same who are in the habit of stating that I take all my plays from the French, and not being able to say so about these works, gratify their feelings by saying that now I am stealing from myself.

So it was from the first. When I wrote *London Assurance*, and invented modern comedy, I was told it was trash, and would not live out the year. In my next play, *Old Hens and Young Hearts*, I was accused of imitating *London Assurance*, a comedy immeasurably superior (as they had then found out) to the second attempt.

I had the temerity to attempt to succeed with the public without the aid of the critics. I had no business to do so until they had made up their minds—or I had made up their minds for them by paying tribute. Well, I don't care a straw for all the critics that ever dipped their pens into ink. The rock of Gibraltar might be overturned by a squirt as easily as I can be moved by all the ink ever shed in my abuse. *London Assurance* has stood its ground for 38 years, and my Irish drama will stand its ground in the next century, not because of its merit, which is not great, but because of its originality.

Nothing is more amusing than the vanity of some of these little upstart newspapers, who say that my appearance in print, and on certain public occasions, is to obtain "gratuitous advertising." Bless their little hearts! I was known to the public from London to Melbourne, and over the whole of this continent, for years before they emerged from obscurity, and if they choose to put me into print it is to advertise themselves, not to promote me in any way. It is always a pleasure to receive honorable mention from a journal of respectability. Such journals do not degrade the objects of their praise or censure by requiring any courting or tribute, but simply discharge a public duty with dignity and gentleness. But such journals are few and far between, and are becoming more scarce.

There are many unrecognized actors and actresses that may be brought forward in New York. There is one lady who acted with me in California, in whom surely there is singular merit—that is, Miss Ada Gilman. How it has happened this lady has not been appreciated before, is a matter of surprise to me. In her line she is, unquestionably, the best on either the English or American stage, and I believe the New York public will agree in this opinion when she appears in a character worthy of her undeniable ability.

DION BOUCICAULT.

## The Last of Concert Hall, Phila.

Last Saturday night at midnight the gas was turned out in Concert Hall on the last performance or entertainment that ever will be given there, and on Monday the work of rebuilding the structure on a new model was begun. Concert Hall was opened nearly twenty-eight years ago, and was regarded as a great acquisition to the houses for amusement in Philadelphia. Sontag and Julien have appeared there.

Blind Tom gave concerts there; Von Bulow, the great pianist, made music there in March, 1876, and a baby show was the attraction on another occasion. A flying machine that really did fly flittered around there last fall, and Cazenove, Heller, Kellar, and other great men in magic gave performances there—bell ringers, monologues performers, sacred concerts, elocutionists, and great singers have appeared in the hall, and in fact the establishment has run the gamut of fortune and misfortune that comes to a building open for public performances.

Henry Neville, it is said, has answered Charles Reade's warning respecting *L'Assommoir* by stating that it is his intention to produce a piece identical in plot and characters, but founded, not on the French play, but on M. Zola's novel. Mr. Neville says that his drama was in his possession before the French one was in existence.



## THE VARIETY STAGE.

## HARRY MINER'S.

There is an exceptionally good bill offered for the week, in which appears a galaxy of talent very rarely combined in one performance. Bobby Newcomb, who has proved a strong attraction, will make a complete change in his song-and-dance specialties, and later in the evening appears in his realistic sketch, Sweethearts. A. H. Sheldon, who is also a popular favorite, will assume the leading character in the afterpiece, entitled The Rogue, Ring and Rope, supported by members of the company; a novelty for the week will be the Inimitable Three, Cereni, Leslie and Carroll, who appear in a grotesque act; Scanton and Cronin, two clever Irish comedians, introduce a new sketch called The Arrival of the O'Donovans; Harris and Carroll, Ethiopian artists of considerable merit, will make their first appearance in their sketch, entitled White and Black; Kate Castleton also makes her first appearance on the East side, in her musical selections; Mollie Wilson, who has gained considerable popularity of late, has been engaged for the week, and the Grinnells will appear in their specialty, Jack's Farewell to Polly; the ever welcome American Four are billed, and Ella Mayo, the vocalist, will offer some new local songs. Monday next, June 9, positive appearance of the star comique and our greatest German delineator, Gus Williams.

## THE LONDON.

The programme for the week comprises the usual array of variety talent in the profession, among whom may be mentioned the Three Rankins, Carl, Will and Kit, who introduce a musical sketch called The Rehearsal; Ophelia Starr makes her first appearance in songs and dances; the Ethiopian comedians, Williams and Sully, appear in their well-known eccentricity, South Me, Honey; first appearance of Annie Boyd, a pretty serio-comic; second week and grand success of Schoolcraft and Coes, who appear in a very funny sketch, called Music vs. Elocution; the last week of Flora Moore, a very successful mimic vocalist; Quilter and Goldrich, the eccentric song-and-dance artists; second week of Foley and Sheffer, who appear this week in their sketch, Slavery Days; the funny four, Murphy and Shannon and Murphy and Mack, whose appearance has become a necessary part of the programme, may be seen to advantage in their afterpiece, entitled The Rivals. Manager Donaldson has effected an engagement with John J. Dwyer, billed as "The Champion of America, at a salary of \$1,000 (?) per week," who will appear on Monday, 9th inst., in a "play" entitled, Tom and Jerry; or, Life in London. John Murphy has in active preparation, and will soon be produced, a new afterpiece, in one act and seven scenes, entitled The Christening, in which the Murphys will introduce some entirely new business.

## VOLKS GARDEN.

Grimaldi Zeltner, who has just closed a very successful engagement at this house, has proved himself a painstaking artist. Even in the details of his pantomime his face is well modeled to produce that facial expression so important in this line of business, and we predict for him a successful career. The week's programme is one of the best of the season, including, as it does, the Four Aces, Lester, Allen, Tierney and Cronin; these young comedians, who have lately made quite a reputation, appear every evening and at the matinee, and will doubtless prove a big card for the week; Minnie Lee, the vocalist, who has made herself a favorite on the East side, appears in a new melange of melody; a novelty for the week is presented in the Seven Platoon Dancers, who introduce a tableaux elog tournament; Jules Friquet, the celebrated juggler, will perform some wonderful feats; Harry McAvoy and Emma Rogers appear to advantage in a sketch called Jealousy; John M. Turner, the banjoist, gives an exhibition of his skill in fingering that instrument, and McPherson and O'Neil, two excellent Irish song-and-dance artists, introduce new specialties. The show opens with a farce, entitled For Better or for Worse, in which Sam Norman and Minnie Clyde appear at their best, and the evening at the Volks closes with the Four Aces' sketch, Our Model Police Courts.

## OUT OF TOWN VARIETY.

## BROOKLYN.

**VOLKS.**—An extra performance, the occasion of a complimentary benefit to Messrs. Hyde and Behman, was given on Monday evening, on which occasion the following artists appeared: Gus Williams, Pat Rooney, Watson and Ellis, Harry Kernell, Rogers and Vickers, Flora Moore, Murphy and Mack, Archer and Delmar, Clara Moore, Bobby Newcomb, Mollie Wilson, Sam Dear, in new Big 4, McDermott and Sheehan, Callan and Griffin, Sparks Brothers, Harry Woodson, Jennie Arthur, La Belle Florie, Annie Maxwell, Billy Barry, Jennie Satterlee, E. D. Gooding.

**OLYMPIC.**—This house remains closed this week. It opens on June 9, when the company from Volks move here for the Summer season.

## PHILADELPHIA.

**NEW NATIONAL.**—This week W. J. Thompson and Lottie Forrest are appearing in sensational drama, and draw fair audiences. In the evening the Richmond Sisters, Monroe and Harris, Irene Robinson and Strong and Moore, make their first appearance.

**GRAND CENTRAL.**—The new attraction consists of the finale, entitled Female Rifle Team, introducing marches, tableaux, and a grand drill by thirty ladies. Business good

since the introduction of promenade concerts.

**NEW AMERICAN.**—Colored Pinafore continues the attraction, drawing very good houses.

**MILLER'S WINTER GARDEN.**—New-comers include Keating and Sands, Nellie Blank John Morrissey and Lottie Western. Fair houses the average.

## CHICAGO.

JUNE 1.

**HAMLIN'S.**—2d, Geo. W. Thompson opens in his drama of Yacup, followed 5th by another piece, called The Lowenstein. In addition the following variety people appear: the Fieldings, Manchester and Jennings, Neoskeleta, Tillie Antonio, Emma Wells, and Jennie Ray.

**PAVILION OF NOVELTIES.**—Under this title John R. Allen opens his variety show under canvas to-night, with the following among other people: Mark Hughes, Delaney and Carroll, Leon Whetton, Carlotta Banks, Amor Brothers, etc. The tent is located on the West side, on Halsted street, and the prices will be fifteen and twenty-five cents.

**IREM.**—The animals of the Great London Circus, human and otherwise, will "cavort" here on the 16th.

## CINCINNATI, O.

JUNE 1.

**VINE STREET OPERA HOUSE.**—Here is without doubt the sensational show of the city. The show now given is as good a one in the variety line as has ever been offered in this city for years. All of the favorites remain another week, and the new attractions will be: Henry G. Lampkin, the equilibrist; the high-kickers and acrobats, Cronley and DeForrest, in their songs and dances; and the wonderful endurance of Charles and Ada Costella, with double trapeze, is simply immense. These additional artists make the company the largest and most expensive one yet offered by the management. New pictures have also been added to the gallery of Living Tableaux. The afterpiece is called Mock Modesty; or, Who Purloined the Kid? The house did a rousing business during the late Convention.

**LOOKOUT OPERA HOUSE.**—Doing a good business. Cooper and Hanly, song-and-dance; Charles King, banjoist, and the Melrose Sisters, in pleasing songs and dances.

**IREM.**—Billy Gleason has returned to the city. He goes to New York this month to secure an engagement. Charles Shay is organizing another company here to take the road. The Coliseum reopens June 9 with a strong specialty co.—So Tony Pastor will show here this Summer. Why?—Arthur Cambridge is here securing attractions for a new Summer theatre in Chicago. James and Kate Edwards go to New York this month.

## HARTFORD, CONN.

**NEW NATIONAL.**—Business has been good, and the performance pleasing. The tale of Enchantment, which was given with Black Crook effects, was well put on and the cast so distributed as to bring out all the points there were in the threadbare tale. All the ladies did well, Lillie Howard as Stalacta and Lou Williams as Dame Gretchen being the favorites. Walter Bray was excellent as the Crook, while Press Eldridge made a fair Beppo. Charley Austin rendered the Count in good shape and Young America as Sprite was much better than the average. In the ballet we had Miles, Santella, Lucille, the Clinetops, the Farrens, Mary Wesner and Louisa de Luisi. It was the best ballet as a whole we have ever seen in Hartford, and was well received. The marches and specialties introduced all worked well. Saturday night closed the theatre for the season. Mr. Newton, the manager, goes to Providence, and Mr. Wright, the treasurer, to Boston. Of the departures: Lillie Howard, the Clinetops, the Austins, Walter Bray and wife, Press Eldridge, Lou Santord, C. M. Bassett, C. G. Skene and THAT BABY go to the Boylston Museum, Boston, which has recently been purchased by Hopkins & Morrow. Fanny Lucille and Irene Santella, Annie Livingston, Lou Williams and Irene Raymond go to Providence, Mary Wesner to Philadelphia, De Luisi to Baltimore, Grace Durell to Boston, and the Farrens to New York. Mollie Wilson, who made the hit of the week in her songs, goes to Miner's, New York, as do Livingston and Nelson, the one-legged bar performers.

## TOLEDO, O.

**ADELPHI.**—New arrivals, 26th, were: Tom Murray, Welston and Fox, May and Charles Loder, Harry Lampkin, and J. P. Carroll. Closing 31st: Tom Murray, Welston and Fox and May and Charles Loder to Grand Rapids; Harry Lampkin, to Cincinnati. J. P. Carroll remains in the city, opening 22d: J. Z. Little, Gibson and Binney, Sallie Mason, Mason and Sully, and Ida Cory.

On the 31st the above company went to Napoleon, O., for one night, and the following people appeared: Nellie Brooks and George Kurtz, Ed Foreman, Ella Davenport, Hen Mobley, Emma Raymond, Dave Walton.

**COMIQUE.**—The plays of Black-Eyed Susan and The French Spy, together with the co. remaining from the week before, constituted the attractions—no one going away, no one coming.

## LOUISVILLE, KY.

**WOODLAND GARDEN.**—May 25, the opening of the Summer season was a success. Six thousand people were in attendance. Manager Borden has fitted up this place in a very attractive manner, and has made it one of the most beautiful and popular resorts in the city. Announcements for June 1: Morris and Fields, Kernell and Bryant, W. C. Turner, Billy Baker and Lizzie Turner, Fred Felton, Alice Bateman and Billy Noonan.

**METROPOLITAN.**—The Naiad Queen was the main attraction during the past week, to fair business. During the play the following people appeared in their different specialties: Lillie Brace in skipping-rope dances; the Warren Sisters, in sketches; Harry Evans, juggler; La Chasse Bros., gymnasts; and John Brace in a very queer act, entitled A Ballet Dancer. If Manager Whallen wishes to please his many patrons, instead of disgusting them, he will in the future omit such acts, and give such performers their just deserts, viz:—plenty of fresh air. Rose Collins in songs failed to please. The great O'Donahue in his Irish songs and specialties made a great hit, his act being the best of kind that has been given this season. June 2, the last week of the season. The present company is retained, and the following new faces added: Jennie Howard, vocalist; Birdie O'Donnell, and the Lillian Sisters.

**IREM.**—The novelty is closed.—Morris and Fields, the popular German comedians, are resting in the city this week. These gentlemen have signed a year's contract with Tony Denier, joining that party the latter part of August.

## JERSEY CITY.

**VARIETIES.**—This week's bill includes the Dockstaders, Billy Bryant, Maude Florette and other favorites in a pleasing first part and olio.

**ARCADE.**—This hitherto unfortunate house reopened June 2, under a new management, with the following talent: Bobby Newcomb, Murphy and Shannon, Frank Carr and Lulu Wentworth, Lone Lang, James Emerson, La Petite Ida, Jennie Powers and George Macy.

Our first circus invasion of the season takes place June 7, and no doubt the invaders will exact a heavy tribute.

## PROVIDENCE, R. I.

**COMIQUE.**—Arrivals: Dilks and Ward, Ada Stanwood, Charles H. Gale, Lizzie Mulvey, Williams and Sullivan, Irene Santella, Fanny Lucille, Mary Rice, Hurley and Marr. Irish Life in America closes the entertainment.

**SANS SOUCI GARDEN.**—Opens 2d. Pinafore will be the attraction, with Henry Molten of the Alpine Quartette as Ralph Rackstraw, Louis DeMar as Captain Corcoran, O. E. Skiff as Sir Joseph, the Bartlett Sisters of Boston as Josephine and Buttercup.

**PARK GARDEN.**—Under D. W. Reeves, leader of the American Band, will open June 16, with mammoth attractions.

## BUFFALO, N. Y.

**SHELBY'S ADELPHI.**—Manager Shelby concluded a most successful season at his popular place of amusement, last week producing Frank Wright's burlesque on Pinafore, Mr. Shelby appearing as the Admiral. Monday evening of the week the manager donated the Adelphi, together with his individual services, for the benefit of The Mechanics' Institute, when a strong bill was presented. The house was comfortably filled. The Adelphi will remain closed until the coming Fall, with the exception of the Fourth of July and Race week, the latter commencing August 4. Mr. Shelby has received a number of offers for engagements, and may fill a few during the Summer.

## MILWAUKEE, WIS.

**METROPOLITAN.**—This place continues to attract large audiences despite the warm weather. The attractions are of the first water. The light farce, entitled Kitty and the Baby, was played with considerable effect last week, also the finale of Snip the Tailor. New faces June 2: Charles Good-year in sketches; Lottie Gray, serio-comic; the Ferguson's, Lulu Peak, songs. Departures 1st: Neoskeleta, Hamlin's, Chicago; Lotta Ward, unknown.

## CLEVELAND, O.

**COMIQUE.**—No less a personage than the veritable Texas Jack is here this week, for a six days' engagement, during which time he will produce his sensational drama of Life on the Border. As an auxiliary he brings with him the Western hero, Long Trailer. Besides this principal attraction, the usual varied programme of the management will be produced, several of last week's most drawing cards having been retained.

## UTICA, N. Y.

**NATIONAL.**—The Duncan Sisters received a substantial benefit May 31. John Phillips, stage manager of this house during the past season, has rented it for next season. He will have the stage enlarged, new scenery painted, and better accommodations than before. House reopens Sept. 1.

## PITTSBURG, PA.

**WILLIAMS' ACADEMY.**—May Fiske's comb. open a week's engagement June 9. The Richmond and Von Boyle comb. postponed their opening until June 16. The Academy at present remains closed.

## BALTIMORE, MD.

**NEW CENTRAL SUMMER GARDEN.**—This week Clara Alford's Female Minstrels, Harris and McMin and Den Howe, concluding with new version of Pinafore.

## NEWARK, N. J.

**WALDMAN'S.**—Variety and Everybody's Friend. Alf. Beverly as DeBoots. Metropolitan don't admit New York paper correspondents.

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4th—CHIMES OF NORMANDY. (Second act.)

MISS ADELAIDE RANDALL, MR. WILLIAM CASTLE, and MR. HENRY PEAKES.

5th—DAVID GARRICK. (Second act.)

David Garrick.....Geo. C. Boniface  
Other characters by C. H. Thompson, Thomas Chapman, George C. Boniface, Jr., C. C. Jordan, H. J. Holliday, Stella Boniface, Mrs. Geo. C. Boniface.

6th—LADY OF LYONS. (Third act.)

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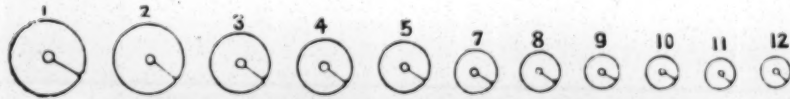
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[From the Standard of April 24.]

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 mense traveling enterprises.  
 The house was packed from pit to dome, and  
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SCRANTON, PA., TIMES, Wednesday, May 28:  
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 bers that ever visited Scranton, and is the  
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 merit in his particular part. When the cur-  
 tain arose the scene was at once novel and in-  
 teresting. The entertainment is in every re-  
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 Haverly at the front of minstrel showmen,  
 and other entertainments of similar character  
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